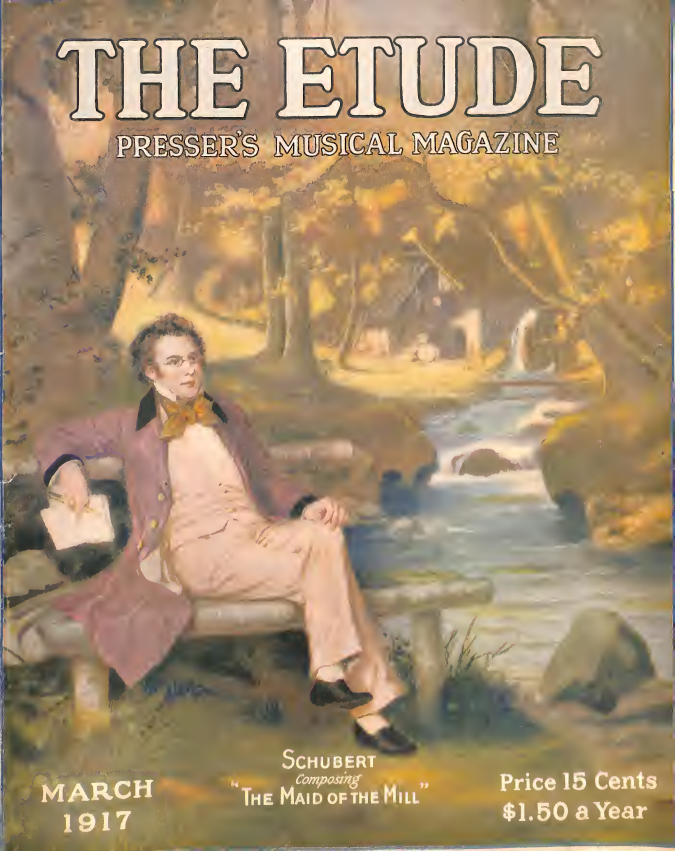


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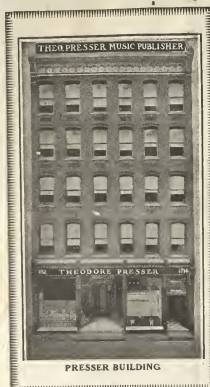
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# THE ETUDE

MARCH, 1917

VOL. XXXV No. 3



## Music and the "Common People"



WE ALL love Abraham Lincoln because he loved the "common people". "God must have loved the common people or He would not have made so many of them." Lincoln loved the "common people" because he sincerely felt himself one of them. There was nothing of the demagogue about "Father Abraham". Even his enemies respected his idealism and his compassion. It was Lincoln who appointed a personal enemy to a high office because he knew that the man was of value to the State. Lincoln understood the common people and his greatest ambition was "That this nation under God shall have a new birth of freedom, and that government of the people, by the people, and for the people shall not perish from the earth."

We often wish that many of our musicians could develop a better understanding and a higher sympathy with the common people instead of patronizing them or pitying them for their supposed shortcomings as is the custom of the aristocrat. You are an American musician. Aristocracy in the European sense and Democracy in the American sense are unmixable. If you, as a musician, in the country of your birth, have a mission, it is a mission first of all to the common people. In no way do some Americans show the monkey in man more than by the simian habit of apeing the so-called aristocrats of European countries. The real American has no uncertain contempt for such toydom. At the same time he rejoices in feeling that he is one of the common people.

What are you doing to bring music to the common people? Are you smuggly fostering music that cannot possibly be interesting to more than a limited few and at the same time ignoring music through which the common people may be brought to a higher understanding of the art? Are you one of the musical snobs who turn up their patrician noses at the little unknown teacher and fawn at the feet of some imported nonentity whose chief claim to musical fame is an unpronounceable name? Mind you, America always welcomes able musicians from all parts of the world, but in receiving them, let them be measured honestly by the same standards we apply to our own American music workers who have labored here for years.

If you have been a musical snob and have forgotten the privilege of serving the masses with your gifts, let THE ETUDE call your attention to what the political orator terms "a few cold facts". Music like all growth develops from the bottom up, not from the top down. There is a need for simple, appealing music that will bridge the gulf from musical trash to really good music. The little music teacher struggling with the tiny pupil studying a Clementi Sonata or even such a trite piece as Streggob's *Little Fairy Waltz* is doing quite as important a work as the big metropolitan teacher instructing a budding virtuoso on the final octave runs in the Chopin E Minor Concerto.

If you have any idea that the "common people" are passing in America, think for a moment of the popularity of the circus. The circus is the most unintellectual form of amusement. It does not even require the intelligence which a good base ball game demands. Yet it is probable that no less than one hundred thousand people a day visit circuses in America during the season. The "common people" are still with us,—you and we among them let us hope. Make your musical mission so broad, that whatever you do you will do something to reach the "common people".



## Small Profits and Ultimate Success



ONE cent is the savings bank interest (3.65%) on \$100.00 for one day. \$10.00 is the savings bank interest on \$100,000.00 for one day. Does that give you a new respect for a ten dollar bill?

Most all great fortunes have been derived from an appreciation of small accounts. The wealth of the street railroad companies comes from incomes of nickels. The tallest building—and perhaps the most beautiful—on the North American continent is a monument to a system of five- and ten-cent stores.

The music teacher who would be provident must keep an eye open to small savings and small profits. There are hundreds of teachers who, despite receiving big fees, are as "poor as church mice." To get \$5.00 an hour and run your business, home and pleasures so that they cost \$5.01 an hour is neither success nor prosperity. We have the authority of the immortal Micawber for that; and who was a better authority upon failure than poor Micawber?

Thousands of teachers neglect the opportunities for small savings and small profits which in turn become large savings and large profits. It is said that some department stores could afford to sell goods at cost and make their profits by discounting all bills. The prosperous merchant takes the advice of the late Marshall Field and takes all discounts by paying his bills promptly. The teacher should always do likewise.

Every penny saved through purchasing music at the most advantageous rates is a penny earned. Every penny earned through supplying music to pupils, through class work in history or harmony, or kindergarten, through accompanying, through copying, through any honest labor is a foundation stone for future fortune. It is the musician who turns up his nose at small savings and small profits who must beg in the end. Yet the private teacher lets the little things slip through his fingers and wonders why his bank account limps. The big conservatories almost invariably supply the student with music at a profit, even though a slight one. Why should not the private teacher avail himself of the same opportunity?



## "Keep Going"



Forty years Edvard Grieg worked, producing some of his greatest masterpieces while he had the use of only one lung. Think of your own resources, and imagine what it would mean to work with such a handicap. Most of the music students who are lingering for encouragement need only make an inventory of their personal assets to realize how greatly they are blessed. The student who is always waiting for some great advantage, some wonderful opportunity, is the student who never progresses. Just say to yourself, "Many of the greatest masters have worked with far less than I now possess;" then set to work to do what you want to do, and keep on until you do it. The really busy man does not bother himself about encouragement. He thinks first of his work and how it may best be done.





"Knowledge Is Power"—BACON

## ETUDE DAY

A Monthly Test in Musical Efficiency



### What ETUDE DAY is and How to Conduct It

THE ETUDE will contain every month a series of questions similar to the following with sufficient space for the answers right in the issue itself. Answers to the questions will be found in the reading text (see pages marked at end of questions). This enables the teacher or club leader to hold an ETUDE DAY every month as soon as possible after the arrival of the journal. The pupils assemble and each is provided with a copy of THE ETUDE, or, if the teacher so decides, the copies may be distributed in advance of the meeting.

On ETUDE DAY the answers are written in THE ETUDE in the proper place, thus giving each issue the character of an interesting text book, insuring a much more thorough and intelligent reading of the journal itself, giving the student a personal interest in his work and at the same time providing the class with the occasion and the

material of a most interesting monthly event. The questions may be taken all at one meeting or in groups at separate meetings.

After the session the teacher may correct the answers and if she chooses, award a suitable prize for the best prepared answers. Under no circumstance will THE ETUDE attempt to correct or approve answers. Such an undertaking would be too vast to consider. However, if the teacher is interested in securing a prize or series of prizes suitable for these events, THE ETUDE will be glad to indicate how such prizes may be obtained with little effort or expense.

#### To Self Help Students

Many of the ablest men of this and other ages have acquired their educations by self study. Answer the 250 questions that appear thus during the year and your education will be greatly enriched.

### ETUDE DAY—MARCH, 1917

#### I—QUESTIONS IN MUSICAL HISTORY

1. Which great master of Norway worked under serious bodily handicaps? (Page 151.)
2. How old is Russian Choral Music? (Page 159.)
3. Name a celebrated Russian author who also played the piano. (Page 159.)
4. Why is Russian Church music sung unaccompanied? (Page 159.)
5. Which German first clearly outlined the Sonata form? (Page 160.)
6. Name a French, a German, an English and an Italian composer who lived prior to the years 1800. (Page 160.)
7. Tell what was bought of parts of the *Elijah* of Mendelssohn when it was first produced. (Page 161.)
8. Who is the greatest of Bohemian composers? (Page 161.)
9. Name a celebrated Bohemian composer who died insane. (Page 162.)
10. Name the composer of a famous German fairy opera. (Page 162.)

#### II—QUESTIONS IN GENERAL MUSICAL INFORMATION

1. Name one particular in which Mendelssohn differed from Beethoven. (Page 165.)
2. How many years elapsed after the death of Bach before his St. Matthew Passion was performed? (Page 165.)

3. When was Mendelssohn's *Elijah* first performed? (Page 165.)
4. Why did Mendelssohn sign himself Mendelssohn-Bartholdy? (Page 165.)
5. What is the meaning of "Ranz des Vaches"? (Page 166.)
6. What is said to be the finest folk-music of the world? (Page 168.)
7. Name two famous Oratorio composers whose most famous works were written in their old age. (Page 168.)
8. When did the "Polonaise" originate? (Page 168.)
9. What are four chief uses of the so-called "loud" (Tre Corde) pedal? (Page 167.)
10. How should the wrist be held in piano playing? (Page 153.)

#### III—QUESTIONS ON ETUDE MUSIC

1. In what key is each piece of music in this issue? How many are major and how many are minor?
2. What is the chief characteristic of the music of the Alps?
3. What great symphonic writers are represented in this issue, and by what works?
4. What characterizes a piece in the style of a *Pavane*?
5. Which waltz movement is in the French style? Which in the Spanish style?

#### I. Some Principles of Mechanism

##### Introductory

The aim of all technical study is to acquire such control of the arms, hands and fingers that they will instinctively and automatically respond to the player's artistic conceptions. Until this control is established the student is hampered at every step; on the other hand, mechanical perfection is valuable only when habitually applied to musical expression.

There are artists who altogether deny technical drill and truly when one considers the time and labor often spent on profitless exercises one can hardly blame these critics for their contemptuous attitude. Nevertheless, we can as little expect to realize musical ideas without adequate mastery of the playing mechanism as a carpenter could expect to do good work with dull, inferior tools and small skill in using them. One of the best-argued objections which has come to my notice was made by Harold Bauer. "Why," asks this justly celebrated pianist, "should I devote myself to attaining perfect equality in scales and arpeggios when a monotonous evenness is precisely what I most wish to avoid?" The question sounds rather startling, yet the answer is simple enough. Our ultimate object undoubtedly is a complete control of shading, but we cannot hope to overcome that difficulty until we have met the simpler one of equalizing tone. Similarly, we are hardly likely to succeed in playing a good *rubato* if we have not first learned the much less task of keeping strict time. We make no mistake, then, in giving close attention to the first steps. We err only when we fail to follow them up by others of equal or greater importance, and Mr. Bauer's criticism is peculiarly well directed, because as a matter of fact many students never even think of shading as a proper object of technical preparation, but continue to work solely for evenness of tone long after they have acquired it in excess and to the detriment of their playing. When a building has been finished, the unsightly scaffolding may advantageously be removed. We should seek in technic safe points of departure, not of fixturing.

It is my chief desire in these articles to encourage the student to think out technical problems for himself, at least as far as his own experience and observation can carry him. Ultimately, every pupil's progress depends on his own knowledge, his own belief and feeling, and he cannot begin too soon to test things for himself, instead of relying blindly on the directions and explanations, however excellent, of his teachers.

##### Cardinal Points

In this first article I propose to consider a few simple matters of mechanism. My personal experiences with many hundreds of pupils have made me increasingly sure that the fundamental requisites for an efficient technic may be reduced to four cardinal points. They are:

1. Looseness of arm and wrist.
  2. Firmness of the nailpoints.
  3. Directness of action, especially of finger action.
  4. Proper position of the forearm (elbow and wrist).
- I believe that practically all good teachers, quite irrespective of their individual methods, would agree with me that these points are desirable as a foundation. Let me explain why I regard them as of the first importance.

##### Relaxation

Relaxation of arm and wrist is absolutely essential to beauty of tone. Stiffness causes hardness in playing *forte*, and a dry, unsympathetic hardness in soft passages. Moreover, stiffness impedes ease and speed and induces fatigue, and therefore stands condemned mechanically as well as musically.

It should be remembered that all movements are effected by the contraction of one set of muscles, say the flexors, and a corresponding relaxation of another set, say the extensors. It is only when the opposing sets of muscles are simultaneously contracted that a of tetanus or lockjaw. It is this rigidity of elbow and wrist that all pianists strive to avoid, not the alter-

## Vital Phases of Piano Technic

by the Distinguished Pianist

ERNEST HUTCHESON

An Article full of Significance for Thoughtful Readers

nating contractions of muscle, without which all action would be impossible. Here I may register a passing objection to the word "devitalization" as often used; the state of the arm should be one of vital, sentient freedom, not that of a dead weight or a flabby mass. The living elasticity of the arm is eminently necessary for shock-absorption, if for nothing else.

##### Firm Nailpoints

The greatest difficulty of piano technic is probably the combination of relaxed arms and wrists with firm nailpoints. The difficulty has to be met squarely, for firm nailpoints are a necessary condition of a clear

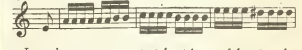
##### Directness of Action

The primary movement in all piano-playing is a lifting and dropping of arm, hand or finger. I do not, of course, intend to depreciate the importance of the many accessory movements employed; with them, however, I am not for the moment concerned. All action should first be adequate and then economical. The essential movements can hardly be made too simple, and the simplest way to lift and drop any object is to do it in a vertical line. In relation to this we may again recall the action of the instrument itself (keys, hammers, dampers). As regards the arm and hand, it is fairly easy and natural to find the right motion, but with the fingers, directness of action cannot usually be acquired without a considerable amount of drill.

The tendency of most students is to "wipe" the key with the finger (hence it as it plays), and this involves a very great waste of effort and loss of energy. Suppose you experiment for yourself. Take a pencil with a rubber end, hold it fairly firmly in your fingers and play on the rubber, keeping the pencil constantly vertical to the keys. Your exertion will naturally be limited, nevertheless you will be able to perform a *non-legato* scale almost as well and quickly as with any single finger. Now hold the pencil slantingly, as you would if writing with it, and try again, taking care that the rubber tip rises and falls in a vertical line. You will still get on moderately well. Finally slant the pencil as before, but draw it in toward a more vertical position by flexing the fingers as you play. You will probably see at once that this gives very poor results. You might drive conviction home by trying to play a fast trill, which obviously affords no time for waste of movement, with a "wringing" motion.

Faulty as this method usually is, it is not impossible to use it to some advantage (a) in obtaining pizzicato effects; (b) in sliding from black to white keys, and (c) in quick repetition, *e. g.*—

Ex 1



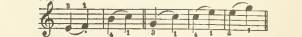
In such cases one must at least be careful not to let the nailpoint "break."

##### Forearm Position

So far we have been dealing with points which ought practically always to be observed. However else you may elect to play, you should try to keep the arms and wrists as loose as possible, the nailpoints as firm, the essential actions as direct as possible. The last of my four cardinal points cannot claim any such universal observance, yet it is almost equally important.

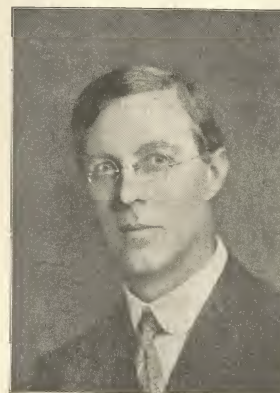
Cramp your elbows in toward the body, and you almost kill your technic at one blow. Hold the wrist inward instead of outward in scales and arpeggios, and you make the crossings of thumb and hand difficult, if not impossible. To convince yourself of this, take the crossing-places of the scale and arpeggio—

Ex 2



and try them first with the wrist held noticeably inward, then with the wrist well out, and you will need no teacher to indicate the best "method." Curiously enough, however, there is among piano students a singular perversity on this particular point. They persist in attempting scales with the wrist inward, or if they adopt the correct position in technical practice they unconsciously abandon it in actual performance, or, perhaps worst of all, they turn the wrist out only at the very moment of crossing—which involves four unnecessary changes of position in each octave and amply accounts for the usual jerkiness of the result.

Mr. A. K. Virgil once told me that his first teacher made him practice with a Bible clutched firmly to his body under each arm. One would guess to think that even this double hold on Truth availed him nothing but



ERNEST HUTCHESON.

and singing touch. The fingertips must be able to bear the weight of the entire arm. This weight should be balanced on the fingers exactly as the weight of the body is balanced on the feet in standing. In *legato* playing the weight of the arm is shifted from one finger to another, just as the weight of the body is shifted from one foot to the other in walking. Playing with infirm, yielding nailpoints is somewhat like walking with a weak ankle, and almost invariably gives rise to an insecure and sloppy technic. In this respect, at least, one may profitably compare the action of the piano itself with that of the arm. You will observe that the hammer-head is rigidly attached to its shank, and every other part of the action is loosely jointed. Can you imagine what would happen if the hammer-head, instead of being rigidly attached to its shank, were impetuous to the strings precisely as the fingertip transmits it to the key.

FOTTON'S NOTE.—Mr. Ernest Hutchesson was born in Melbourne, Australia, July 20th, 1871, but he has no thorough knowledge of himself with the musical life of this country that he may very properly be considered "one of our own." He studied in London, G. D. W. Torrance, Max Doe, (Dublin), and with Max Voigt. At the age of fourteen he went to the Leipzig Conservatory, where he studied with Ziehlischer, Reinecke, and Jeddassohn, remaining there four years. He went to Weimar, playing himself under Starckenhagen, and then to Berlin, where he remained for three years. He gave his concert appearances at the age of five, and toured in 1881. After successful appearances in Berlin, came to America, and taught in Peabody Conservatory, Baltimore, and at the New York Summer Chautauque, some years teaching and playing concert. At present he is residing in America.







Finally you will wish to know how you may best shun those ogres of the musician's thoughts: to wit, "brain fog," "brain collapse," and "nervous breakdown." An inkling of what must be done in the way of thirst, at least, has already been hinted. No temperamental, indoor worker, such as musicians, can "seek what they can devour." In other words, no Orpheus can eat a sacred bull, without the vigor and exertion entailed in its slaughter.

### Some Remedies

Seven hours' sleep or eight will establish the musician's recuperative powers upon a proper basis. Four hours' light exercise in the sunlight out-of-doors is one of the essentials to keep the emotions safely carbureted.

There are two conditions common to musicians and others, which, if not taken at the flood, may lead on to physical disaster. These are loss of weight and a lack of encouragement to humor and laughter. In an extensive medical experience of some years it is noted

Here you have a broad highway for home treatment. Cream, milk, eggs, butter, meat fats, bacon, sweets, starches, and cereals with copious draughts of water inside and out, are the dictates for scientific treatment.

But the human mind will not be permanently satisfied with merely such passive recreations. In the main, the Anglo-Saxon race will not be content to be merely idlers—"inertiatrics." They believe in the dictum "activity means longevity," and therefore demand recre-

Director, regarding to certain long distance and long distance

1944

[illegible]

A mistake, when made, leaves an impression on the brain. The measure in which the mistake occurred must be repeated a certain number of times before the false impression is eradicated. If the pupil does not stop and straighten out the difficulties as they appear, it is more than likely that by the time the piece is finished and commenced once more the pupil will have over the same places in the same measure, in the same way, that the first time. The more the piece is played, the more the part of the piece will be learned, but those troublesome measures will ever stand out glaringly to manifest the effect of the whole. The pupil tires of the sound of it, it refuses to practice it any longer, and the result

**Abstract**

**Keywords:** child sexual abuse; disclosure; social support

Theoretical books play a very important part in music study. They are indispensable in the intelligent study of the subject. Every teacher should have his library of books on all topics bearing directly on or related to music. Books dealing with art are like women—they are very fickle. They take us just so far and then leave us to shift for ourselves, and this is the test of the musician. The practical man will use his books only as stepping stones, while the other fellow will never get beyond his rules. In chemistry, physics, astronomy, books are paramount because every phase of these subjects can be put into black and white. But remember this! Music is, first of all, an art and the scientific side is always secondary.

**Difficult**

(This series commenced alphabetically in the December issue.)

Dvořák, Antonín (*Dvor-zhak*) Bohemian composer, 1841-1904.

Fauré, J. (Fohr) French composer and singer, 1830-1914.

Fauré, Gabriel (Fohr-ay) French composer, 1845-

## in the December Franchetti A

go to the next marked passage and repeat the process, and so on unto the conclusion of the assignment. Now, begin at the beginning, and play through it slowly using the same scheme of repetition for the whole as you did for the part, namely, the perfect repetition three times in succession, before being satisfied that it is learned. There is magic in three—try it, and you will be surprised at the ease and rapidity with which you can learn a new composition. It is like a game—you will become so interested in meeting and overcoming the difficulties that your clock will tick unheeded, and you will feel inclined to accuse it of harrying time.

of all time, yet his wonderful results as a teacher were based on simple precepts.

- There are, of course, variations, but they will not trouble the pupil, providing he has a good legato, staccato and octave touch. Other effects may be had by using the ear, and any one who does not use the ear intelligently will never get very far in music anyway.

**Pronunciations**

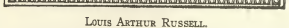
Franchetti, A. (Frahnh-*ket-tee*) Italian composer, 1822-1890.  
Franck, César Auguste (Frahnh) French composer, 1822-1890.  
Franz, Robert (Frahnts) German composer, 1815-1880.  
Gabrilowitch, Ossip (Ga-bril-*oh-vitsch*) Russian pianist, 1827-1892.

\_\_\_\_\_

By another mechanism, the damper pedal (the pedal at the right under the pianoforte), if pressed by the foot, will raise all the dampers, thus allowing many or all of the wires to vibrate in sympathy with the single tone or chord struck by the player.

The use of the entire damper mechanism through the pedal gives the player artistic control over a great range of tone "color" and power. The peculiar pianoforte tone, with its evanescent, mysterious character, which aside from the mere difference in power makes it so vastly superior in all ways (facility and expressional variety) to the harp, is largely due to the proper use of the pedal, without which the "singing tone" would be impracticable, except in flowing legato melodic figures. Through the use of the pedal we have that rich "breath" of the instrument, which "perfumes" chords and melodies, making for a connecting tone-substance of magical power between or surrounding

*(continued)*



NOTE.—In square and upright pianos the left-hand pedal is but a soft pedal, having no effect on the hammers (that is, it does not alter their positions so as to strike less than the full number of strings). These "soft pedals" either press a muffer near the strings or reduce the force of the hammer's blow by diminishing its distance from the string. These are but imperfect substitutes for the una corda pedal.

Through the pedal's sustaining quality we produce the artistic *marcato* effect, especially in repeated chords; the *legato* character of this touch being the result of pedal use, the *percussive* element coming through the harmonic "hum" as a mild *staccato*; the combined characteristic making the *marcato* (non-*legato*) quality of tone.

The abuse of the pedal is most apparent through its constant holding of the dampers off of the strings, causing different harmonics to sound together (running into one another).

Its constant use as a "loud pedal" is also an offence to the musical ear. In a general way the pedal is abused when the player depends upon it for singing tone. The "singing tone" in the delivery of a melody should be developed without dependence upon the pedal.

N. B.—There is a class of mind which requires mathematical system in all processes of action or reasoning; it is made of three main parts, the first of which divides key action into quarters, halves, thirds, and so on, the length of note, make a strong appeal. Likewise in the development of pedal technique we find methods which reduce the pedaling process to a series of mathematical steps. These processes of touch and pedal analysis have a superficial appeal to many, but they add unnecessary complications to the technique of the pianoforte; and, always, if carried out to the letter, they result in a mechanical non-elastic process angular and "heavy," leading to a loss of the essential quality of the piano.

## oints in pedal technic are

The foot at the (damper) pedal (in interpretation) is practically constantly active, though of course the pedal is not constantly down.

power of leverage necessary; thus a small foot will use more of its length to reach the pedal top than will a larger foot, and the heel will be closer to the pedal, thus altering the leverage.

The foot should be placed far enough on the pedal to ensure its stability and control of action, and the heel as far back as is consistent, allowing the fullest possible leverage, and as much weight of the foot as possible upon the pedal.

The heel should never be raised from the floor, and there should be no pushing of the leg against the foot. No pressure should be on the heel, the impulse from the muscles of the leg being all centered at the forefoot. The toe should never rise above the pedal for a blow but be always resting upon the surface of the pedal. All action should be at the ankle.

A proper use of the pedal requires great agility at the ankle. The toe (pressing the pedal with the heel as fulcrum) forms an agile lever which at times does very rapid and very dainty work, moving up and down as quickly as do the fingers, making the complete movement of release of pedal and immediate re-pressure as one chord is released by the hand and another—with change of harmony—is struck. Often these changes are very rapid, and the foot must follow as quickly as the chords are played.

The first exercises should be away from the piano. They consist of raising and dropping of the toe, the heel resting on the floor without motion; thus: toe in action  $u = \text{up}$ ,  $d = \text{down}$  (drop to floor).

drop—down (drop to noon).



pr. r. pr. r. pr. r. pr. r.  
1 2 3 4. 1 2 3 4 etc.

Practice these exercises with increased speed. Carry the same exercises to the instrument.

The preceding exercises are preparatory to a normal use of the pedal; they are especially for the training of the foot. (Passages calling for this "measured" use of the pedal may occur.) The more usual use of the pedal calls for an almost instantaneous release and re-pressure.

normal use of the ped

down together as quickly as possible, with accent on "down." The exercise may be practiced away from the pedal with pressure and release impulse, as in the earl finger pressure exercises on practice table. There must be no pressure on the heel. The exercise should be put into musical (practical) use at the piano as soon as the action is under control. Thus, take a succession of six three chords through the major scale or of diminished 7th chords through the chromatic succession; or of diatonic scale, single tones or double; any of these forms as if written in whole notes. Count four to each chord or tone; at the beginning take the pedal on the first count; on the following "first count" sa (and do it) "up-down;" thus—

N. R.—The Rabinists, in their elaborate experiments with the pedal, offer a variety of uses (due to certain passages, offered as examples). The Rabinist examples are worthy of close attention of serious teachers, inasmuch as the student, if he is to be able to perform them, would prove cumbersome and is altogether unnecessary, especially as many of the examples represent the free drawn personal preferences, at times apart from fundamental principles, which may be confusing. Also these examples in many cases establish no fundamentals. Many of the examples of special pedaling are, indeed, of value because they are so different. The student must learn to know the normal artistic purposes of the pedal, and with the above brief study of the technical technique, he will be able to apply the fundamental laws of this item in interpretation.

## Medal Action (up-down)

The use of the pedal is a source of great variety of color. There is artistic contrast in alternate use and non-use of pedal in phrases of similar nature or of contrasted force.

The image shows two musical staves. The top staff is for the right hand, starting with a treble clef and a key signature of one flat. It contains a melodic line with notes and rests, with dynamics *pp* and *ff* and a *fall* marking. The bottom staff is for the left hand, starting with a bass clef and a key signature of one flat. It contains a bass line with notes and rests, with dynamics *ff* and *pp* and a *fall* marking. The text 'Pedal crescendo' and 'Pedal decrescendo' is written above the staves.

The *una corda pedal* is of much value in interpretation, especially in the development of artistic contour. This pedal, which moves the action so that but one or two strings are struck by the hammer, not only gives a lesser volume of tone, making it a "soft pedal," but its use gives an entirely different and characteristic quality of tone which adds to the variety of color produced by the piano, especially in the middle and upper portion of the keyboard, with both full and half damper-pedal.

these keys were held down; the pedal holds the dampers up, thus sustaining pedal-basses after the hands have released the keys. This pedal is pressed down after the key is struck, its mechanism picking up

holding open such dampers only as the keys but raised. The other pedals are subject to normal use while the sustaining pedal is in use.

It must not be forgotten that most beautiful effects are possible on the pianoforte in brilliant passages, rapid doubles and chords without pedal.

The *rapid repeated pedal* (half or full) may be developed to a quasi-tremolando effect, often effective in prolonged tone delivery, and in rapid chromatic runs, etc. This effect is delicate and not for the use of novice.

*Quick action* is a great requirement in the

"Sotto Voce"

*A quality of tone* is frequently called for, especially in the romantic school; and again in vocal passages

... vocal accompa



N. B.—The short quasi or real staccato effect is assured by the non-use of the damper pedal.

The image shows a musical score for a piece titled "Moderato". It features a piano accompaniment and a vocal line. The piano part is written for a grand staff (treble and bass clefs) and includes dynamic markings such as *ff*, *fff*, *pp*, and *ppp*. The vocal part is written on a single staff and includes the instruction "sotto voce senza Pied". The tempo marking "Moderato" is clearly visible at the bottom of the page.

The image shows a page from a musical score for the piece "Misterioso" by Maurice Strakosky. The score is written for piano and bass. The top staff is the piano part, and the bottom staff is the bass part. The music is in 4/4 time. The tempo is marked "Misterioso". The dynamics range from *ppp* (pianissimo) to *ff* (fortissimo). The score includes various musical notations such as notes, rests, and articulations. The piece is in a minor key, as indicated by the key signature of one flat (B-flat).

The "Delayed" Pedal Pressure (pedal pressure after the key stroke), is advised by some pedagogs and virtuosos; but it is of doubtful usefulness on detached notes. The study of this class of pedal action would better be delayed until the normal pedal uses are mastered.

The Delayed or Syncopeped Pedal, now much discussed, is often improperly explained. With the assent of young players (who use or think they use syncopeped or delayed "change" of pedal) the effect is inartistic. The term "syncopeped" cannot be proposed with reference to the pianoforte pedal, for the word in music has another meaning—a change of the place of accent within the measure or pulse. The meaning of the word syncope is "to cut," and its original application in music was through the placing of a *caesura* (a mark) on the bar which cut the note in two, the first being heard in the first measure and the other half in the next measure; thus:

That is, either (a) or (b) alters the accent which normally belongs at the beginning of the first pulse in a measure. This effect may be applied also to other pulses of the measure where accents are given to its fractional parts of the pulse, and the term *synopsis* is also applied thus  or  etc. These effects cannot be applied to pedal influence. Synopsation really is a matter of accent modification.

musical effects are but delayed changes of harmonic color, the dualism of the two harmonies, the "harmony" and the "harmony," making an overlapping of harmonies, an exaggerated pedal legato, as likely for more or less to lead to the "harmony" of the "harmony" manual legato. If this overlapping is of so much as to cause a "clash" of the two harmonies, we have a true harmonic clash, and we attempt to "overlap" two harmonies by a delayed pedal. This is likely to make discordant jumble, and it tends to be a device which is likely to be overcome by a *transferring change of pedal* at the initial of the new harmony. (See above, pedal legato.) The symbol  $\text{**}(\text{ped})$  (See above, pedal legato.) The symbol  $\text{**}(\text{ped})$  (See above, pedal legato.) The symbol  $\text{**}(\text{ped})$  (See above, pedal legato.)

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## Arch-Iconoclast of Russia Severely Criticises Some Modern Musical and Artistic Conven

### The Tyrannical Director

## ation, between two lamp

"The performance had already commenced, and on the stage a procession of Indians who had brought home a bride was being presented. Besides men and women in costume, two other men in ordinary clothes bustled and ran about on the stage; one was the director of the dramatic part, and the other, who stepped about in soft shoes and ran from place to place with unusual agility, was the dancing-master, whose salary per month exceeded what ten laborers earn in a year."

the directors arranged the



"The whole of such a rehearsal lasts six hours on end. Raps with the stick, repetitions, placings, corrections of the singers, of the orchestra, of the procession, of the dancers, all seasoned with angry scolding. I began

"That there never were, or could be, such Indians, and that they were not only unlike Indians, but that that they were doing was unlike anything on earth except other operas, was beyond all manner of doubt; that people do not place themselves in such a way as relative, and do not place themselves at such distances, in a quiet, waving their arms to express their emotions; that nowhere, except in theaters, do people walk about in such a manner, in pairs, with tinfoil halberds and in slippers; that no one ever gets angry in such a way, or laughs in such a way, or cries in such a way; and that no one on earth can be moved by such performances; all this is beyond the possibility of doubt."

production of every

"For the production of every ballet, circus, opera, operetta, exhibition, picture, concert, or printed book, the intense and unwilling labor of thousands and thousands of people is needed at what is often harmful and humiliating work. It is true, if artists and workers are required to help themselves, but it is, they all need help of workmen, not only to produce art, but also for their own usually luxurious maintenance. And, one way or other, they get it; either through payments from rich people, or through subsidies given by government (in Russia, for instance, in grants of millions of roubles to the arts). If the artist or worker is not paid, this money is collected from the people, some of whom have to sell their own cow to pay the tax, and who never get those aesthetic pleasures which art gives."

The first Russian choir of note was organized in

The first Russian choir of note was organized in the tenth century. Half the singers were Slavs and half Bulgarians.

Russian church music is sung *a cappella*, organs not being permitted in the churches.

Russia has numerous private choirs and singing societies which are greatly admired for their excellence.

Russian music for the church is inclined to be severe like the Russian icons, but there is much that is exceedingly delightful in it.

LS learn to name the sharps and flats in

PUPILS learn to name the sharps and flats in order with little trouble when given the following suggestion: First sharp is first black key in group of three; second sharp first in group of two; third sharp next in group of three, etc. In naming flats, reverse, naming, *last* in three group, etc., and proceed downward. I have never had this to fail as a help, and the pupil is independent of the keyboard.—W. A. S.

"Not only is enormous labor spent on this activity, but in it, as in war, the very lives of men are sacrificed. Hundreds of thousands of people devote their lives from childhood to learning to twirl their legs rapidly (dancers), or to touch notes and strings very rapidly (musicians), or to draw with paint and represent what they see (artists), or to turn every phrase inside out and find a rhyme to every word. And these people, often very kind and clever, and capable of all sorts of good labor, grow savage over their specialized and stupefying specializations, and are self- and self-complicit specialists, dull to all the serious phenomena of life, and skillful only at rapidly twisting their legs, their tongues, or their fingers."

"I arrived when the first act had already commenced. To reach the auditorium I had to pass through the stage entrance. By dark entrances and passages, I was led through the vaults of an enormous building, past immense machines for changing the scenery and for illuminating; and there in the gloom and dust I saw workmen busily engaged. One of these men, pale, haggard, in a dirty blouse, with dirty, work-worn hands and cramped fingers, evidently tired and out of humor,

went past me angrily scolding another man. Ascending by a dark stair, I came out on the boards behind the scenes. Amid various poles and rings and scattered scenery, decorations and curtains, stood and moved dozens, if not hundreds, of painted and dressed-up men, in costumes fitting tight to their thighs and calves, and also women, as usual, as nearly nude as might be. These were all singers, or members of the chorus, or ballet-dancers, awaiting their turns. My guide led me across the stage and, by means of a bridge of boards across the orchestra (in which perhaps a hundred mu-

TOLSTOI AND HIS DAUGHTER AT THE KEYBOARD.

Tolstol was very fond of music and had fair ability as a pianist.

round and round again, and then stopped. The procession took a long time to arrange: first the Indians with halberds came on too late; then too soon; then at the right time, but crowded together at the exit; then they did not crowd, but arranged themselves badly at the sides of the stage; and each time the whole performance was stopped and recommenced from the beginning. The procession was introduced by a recitative, delivered by a man dressed up like some variety of Turk, who,

with his mouth in a curious way, sang, 'Home I bring the bri—i—de'. But here the French horn (which is of course bare) from under his mantle, in procession commences, but here the French horn, in the accompaniment of the recitative, does something wrong and the director, with a shudder as if any catastrophe had occurred, raps with his stick on the stand. All is stopped, and the director, turning to the orchestra, attacks the French horn, scolding him in the rudest terms, as calmen about his mistake, and then, with a flourish, And again the whole thing recommences, and again with their halberds again come on trading softly on their extraordinary boots! Again the singer sings, 'Home I bring the bri—i—de'. But here the pairs get too close together. More raps with the stick, more scolding, and a recommencement. Again, 'Home I bring the bri—i—de', again the same gesticulation with the bare arm from under the mantle, and again the couples, trading softly with halberds on their shoulders, some with sad and serious faces, some talking and smil-











Mendelssohn was proud to call himself Moscheles' scholar.

**Mendelssohn**, as a boy, received the best of training; he was trained harmoniously, and not sacrificed to the love of music alone. At seventeen he was devoted to gymnastics, riding and

**Mendelssohn** received the inspiration for his *Fingale Cello* and *Hebrides* from a visit to Scotland.

**Mendelssohn**, after visiting England, continued his travels, going to Italy and Switzerland. His delightful *Letter* cover these journeys.

**Mendelssohn** directed the Gewandhaus orchestra from 1835 to 1841. He was its most famous conductor.

**Mendelssohn** was the teacher of William Sterndale Bennett, the famous English composer.

**Mendelssohn** brought out his *Elia* for the first time at the great musical festival at Birmingham.

ham, England, August 1846. *St. Paul* was first performed at Dusseldorf, May 22, 1836.

Mendelssohn was extremely magnanimous toward other artists. When Liszt appeared in concert at Leipzig he was received with little favor, but Mendelssohn was so kind and brilliant in the hall of the Gewandhaus, to which he invited half the musical world of the city. At another time Berlioz visited Leipzig, and was given every assistance by Mendelssohn in his preparation of a concert. Berlioz, full of gratitude, requested that Mendelssohn give him the baton with which he had recently conducted his *Walpurgis Night*. The gift was made, but with the magnanimous request that Berlioz should give Mendelssohn his.

Mendelssohn conducted not only with his baton, but

with his left body. When he first took his place at the desk his countenance was wrapped in deep and almost solemn earnestness. But as soon as he had given the first few notes, his face lighted up, and his play of countenance was the best countenance on the piece. The fortes and crescendos he accompanied with an energetic play of features and the most forcible action; the decrescendos and pianissimos he used to modulate with both hands, till they slowly sank into almost perfect rest. His face was expressive of the feelings of the performers, and often designated the instant they should pause by a characteristic movement of the hand.

Mendelssohn was one of the few masters who were equally great as conductor, virtuoso and composer.

Mendelssohn's piano playing was characterized by

a very elastic touch, a wonderful trill, elegance, roundness, firmness, perfect articulation, strength and tenderness, each in its needed place. Goetts said of his playing, "That he gave to every piece, from the Bach opus down, its own distinctive character." He played Beethoven especially beautifully, the Adagios most of all.

Mendelssohn, in the *Songs Without Words*, created a new style of musical composition.

Mendelssohn, as a boy, is described as having autumn hair that curled around his shoulders, brilliant, clear eyes, and a smiling, happy countenance. He was the image of health and happiness.

Mendelssohn wrote his music very carefully, and his scores looked as if they had been written by a skillful copyist.

**Mendelssohn**, by the time he was twenty years old, had composed his octette, three quartets for piano and stringed instruments, two sonatas, two symphonies, his first violin quartet, various operas, a great number of separate Lieders, and the *Midsummer Night's Dream* overture.

**Mendelssohn** had a wonderful gift of retaining in memory passages of music once heard. Once at an evening party, at which several persons present performed or sang, Mendelssohn, on being invited to play, without a moment's hesitation introduced first one of the pieces performed, then another and another, until he worked them simultaneously in the most skillful manner.

## 1809—MENDELSSOHN—1847

A fine example of Mendelssohn's surprising graphic ability.  
This is a sketch of Durham Cathedral.



Mendelssohn was a brilliant conversationalist. The works of Shakespeare were perfectly familiar to him. He spoke and wrote the English language with perfect facility. He was also an accomplished artist, drawing from nature and painting well.

Mendelssohn was an accomplished organist. It was said of him that he could do everything on the organ but one: he could not "play the people out of church." As long as he played the audience remained.

Mendelssohn regarded the canons of form as laid down by Haydn not merely as wholesome safeguards, but as elements indispensable to the stability of a firm and well-ordered design.

Mendelssohn's name as he signed it himself was Felix Mendelssohn Bartholdy. The name given him at birth was Jacob Ludwig Felix Mendelssohn Bartholdy. This has led to much confusion. The family name was originally Mendel, from which at some time in the past was derived Mendel's Sohn or son of Mendel. Mendelssohn's grandfather, Moses Mendelssohn, was known as "the modern Plato." His work "*Phädon*" was published in all the modern languages of Europe and one Asiatic language. This bore the imprint Mendelssohn. The Bartholdy comes to the family in a peculiar way. Mendelssohn's mother was named Leah Salmon. Her brother became the owner of a summer "tacket" in Paris. The owner's name was Bartholdy. The brother adopted the name, and at the same time embraced Christianity. Both Abraham and Leah Mendelssohn became Christians in Frankfurt. Salomon Bartholdy was a man of large means and great ability. He was the Prussian Consul General at Rome for some years. It was out of consideration for him that Felix adopted the name of Mendelssohn Bartholdy. In a number of his own signatures it appears without a hyphen.

#### GOOD BOOKS ABOUT MENDELSSOHN.

Hathaway, J. W. G. *An Analysis of Mendelssohn's Organ Works.*  
Hense, S. *The Mendelssohn Family, 1728-1847.* From letters and journals.  
Lampadius, W. A. *Life of Mendelssohn.* Trans. by W. L. Gode, with supplementary notes.  
Letters of Mendelssohn, from 1833 to 1847. Edited by Paul Mendelssohn-Bartholdy and Dr. Karl Mendelssohn-Bartholdy.  
Letters of Mendelssohn from Italy and Switzerland. Trans. by Lady Wallace.  
Letters of Felix Mendelssohn to Ignaz and Charlotte Moscheles. Trans. by Felix Moscheles.  
Pulko, Elise. *Reminiscences.* Trans. by Lady Wallace.  
Rodekro, W. S. *Life of Mendelssohn.*  
Shepard, Elizabeth. *Charles Augustus.* A novel, with Mendelssohn as its hero.

#### Helps for the Self-Help Student

By Pearl F. Stone

MANY others who are forced to do without the services of a good teacher will be interested in the following principles, which I have found of great value. The student who follows such a plan carefully will unquestionably be greatly aided. My greatest aids have been:

(1) The regular reading of a music magazine, not only for gaining information and enthusiasm, but especially for revealing to the student his own weaknesses.

(2) Do not neglect your weak points while making the most of your strong points. For instance, if chords are comparatively easy, take care that scales are not neglected, and so on down the list.

(3) The use of a standard text-book and carefully graded music read to keep progress systematic.

(4) Use only music which is carefully fingered. An hour spent in learning to finger a composition correctly is an hour well invested—a saving of time in the end. The study of a reliable text-book and of such an arpeggio is almost a necessity to progress in the higher grades of music.

(5) Since you cannot depend upon a teacher for criticism, it is imperative that you train your own ear to discover unevenness in rhythm or touch, sense hindrances to a musically execution.

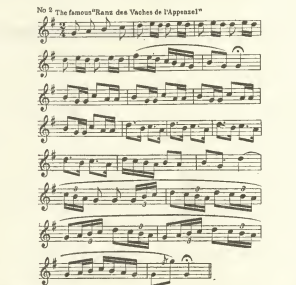
(6) Last, and most important of all, *avoid short cuts.* They are the long cuts in the end. Something for nothing is not to be found in the musical world any more than in the natural, commercial or intellectual worlds.

#### The Ranz Des Vaches

PROBABLY there are no themes so close to any people as are the Ranz Des Vaches of the Swiss. It is said that the men and women brought up in the Alps are so afflicted with nostalgia when they hear this plaintive call of the cowherd's horn that in many instances they have fainted. The word is believed to mean "the walk of the cows." Signifying that it is the music played by the cows are being called. There are several themes in common use, many of them ages old. The theme is played upon the Alphorn, an instrument of great antiquity. Some observers feel certain that it must at first have been made from a cow's horn. The length of the instrument is about six feet. It is made from the back of a tree rolled into shape like cardboard. It is then bound around with thread, and has a hard wood mouthpiece. It can be heard for long distances over the mountains. Many of the great composers have used it in their works to produce an Alpine atmosphere. Of course the effect it produces upon the natives of Switzerland is due to former associations; but the tunes are nevertheless very affecting when heard by anyone. Wagner has contrived to give a wonderful effect in the last act of *Tannhäuser*, where he introduces the following plaintive theme.



One of the most famous Ranz des Vaches is the following, known as "de l'Appenzel."



#### How to Use "The Etude's" Educational Supplement.

REALIZING the need for an appropriate portrait to supplement the biographical studies in *THE ETUDE*, we present with this issue a portrait which may be framed in a very ingenious and original manner at slight expense. Simply procure a good piece of window glass measuring exactly eight by ten inches. The glass is a size that can be procured in any store where glass is sold. Place the glass over the face of the portrait; fold over the edges of the paper so that the plain border on the back of the portrait covers the edges of the glass all around. Neatly remove unnecessary white paper margin and paste down in passe-partout fashion a hanger which may be made in the shape indicated above the biography. Then cut out the portrait and paste on the back. Schools, conservatories, private teachers and students will thus obtain most excellent framed portrait at the cost of a few cents, supplementing the study of the master in this issue of *THE ETUDE*, and providing the study with a beautiful decorative picture for the study and home.

#### Practice the Hands Separately

By J. S. Van Cleave

IN the summer of 1915 I had the pleasure of conducting a young woman who teaches the piano in a Virginia school for girls through a course of normal study. We were striving to get as many serviceable ideas into her short course of training as we possibly be packed into so small a valley. I had recommended her to try over her compositions for me, doing one hand at a time. Though she was a good and rather an advanced player, she never detected many crudities. She asked me at the close of our study whether I advised her to do the same with her pupils. I answered emphatically, yes, by all means. Her reply was a weary sigh. This was an eloquent comment on the lack of real ideas in her mind and I may say in the minds of ninety-nine pupils in a hundred.

It is very common for the would-be musician to say that he loves music, and could sit and hear it all night. Yet this very student would often regard a half-hour's serious, concentrated study as an intolerable burden. One great reason for finding our musical gardens in full of hardwork, dog-fennel, and other lusty weeds that choke the flowers will be discovered when we note how many slowly developed ideas developed by the pupil are permitted by the teacher. In every study of music upon the piano there are three difficult, abstract lines of thought that must be twisted together, and they are all applications of common fractions—the common rudiments of arithmetic. There is the pitch of the tone, a question of numerical distance from somewhere. There is the length of the note, a question of numerical value, relative to a given amount of time (the second), and there is the question of finger-chose—another numerical problem. With such a complex task before the mind, it scarcely needs to be remarked that there is much to do in achieving the simplest result. First, let each hand be thoroughly learned, accurately schooled in producing the right note, in the right time, with a good fingering. My custom is to require one of these things at a time. Play through the measure, clause, or phrase, seeing to it that every note is absolutely the right one. In this process pay no attention to false lengths or haltings. When the mind and the ear (both are necessary) have secured the melodic contour, direct the attention to the counting, at first without metronome, later with the metronome, and let the fingers do the rest.

When these two have been secured, turn the attention to fingering. Our modern editions of music are over-fingered. There are so many marks that the practical result is that our pupils pay no attention to them. There are passages, or, let me say, notes, the fingering of which is a vital matter, but there are often times long phrases where considerable latitude as to fingering is permissible. Anyone who will take up the simpler of Bach's two-voice inventions, still employ three-voice fugues, will realize the tyranny of fingering. Hence Bach is indispensable for thoroughly adequate piano-teaching. It is obvious that there is enough here to study and to create in which all of winter's mind, when first learning the composition. Having done the right hand after this thorough and severe manner, turn your attention to the left, and put it through the same time-rentless drill.

To study music in this way is severe, but instead of being a slow method it is by many degrees the quickest way to learn it. When all has been perfected, the process of putting together comes next; and now the music looks to the mind and sounds to the ear like a new substance. However, the beauty of a performance based on this kind of foundation, which reaches to the bed-rock of the plan, is almost magical in its superiority to the slipshodness—perhaps I may say the ramshackle—of ordinary amateur playing. Any one who thinks music an easy, idle pastime is wide of the mark. It is one of the finest mental disciplines to which the human mind can be subjected.

#### How Beethoven Aided His Music

BEETHOVEN often caused merriment at orchestral rehearsals of his works. He acted out the music. At *Piano* he worked down even with his desk; at *Piano* grew softer he disappeared behind his desk. The *pianissimo* found him on the ground, his arms spread out. During the *crescendo* he gradually rose, till the *fortissimo* made him spring up into the air like an arrow sent from a bow. Needless to say, his antics both frightened and puzzled the men he had to lead.

## The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

#### "A Rusty Teacher"

"Twenty years ago I was educated to be a music teacher, but married and have not taught. Now I must make up for lost time, but four or five of those who have been taught recently and in accordance with up-to-date methods. There are no opportunities for me to study in a small city. Can you suggest the best way to make up for lost time? Information? How about Kindergarten methods?"

The best teaching methods have not been formulated by having been learned from another teacher. Indeed a teacher who has no initiative of his own, no fertility in inventing useful things along the lines he has elected to follow in his career, will not make an original nor unusual instructor. Such a teacher always falls a little short of the one from whom he learned. Retrogression, not progress, is the fate of the one who does not strive to advance beyond the point at which he left off. That which he does the best should be the thing he has thought out for himself, not necessarily entirely new, but a higher degree of the thing he has made his own by study and thought. If you have this initiative, your chances are good for collecting your "scattered information" and adding to it and developing something suited to your needs, and the probabilities of your success are excellent. You have not half so much to fear from those who have been educated in up-to-date methods as from those who have initiative and originality enough to invent their own. With such a complex task before the mind, it scarcely needs to be remarked that there is much to do in achieving the simplest result. First, let each hand be thoroughly learned, accurately schooled in producing the right note, in the right time, with a good fingering. My custom is to require one of these things at a time. Play through the measure, clause, or phrase, seeing to it that every note is absolutely the right one. In this process pay no attention to false lengths or haltings. When the mind and the ear (both are necessary) have secured the melodic contour, direct the attention to the counting, at first without metronome, later with the metronome, and let the fingers do the rest.

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#### Over-Advanced

"I have a pupil of fourteen who studied Mathews with me last year. He is now studying the *Etude*. During the last year he studied with a talented teacher who gave him the seventh grade of Kodaly. He is now attempting to go back, although her work was not at all bad. If I now allow her to advance, she will not try to make up the two skipped grades which will be the result. She has a very good ear and a great wish to help improve her fingering, could you suggest a way to handle this?"

She cannot understand classical pieces well enough to play them. You suggest none that are semi-classical?—M. M.

This is not an unusual case. The pupil who has been over-advanced will generally listen to reason. If your pupil should go to a large music center and agree to anything that was advised. But in your home town you are placed at a disadvantage, as it is human nature to have but a slight regard for that which is over-advanced. If your pupil tries to progress without sufficient preparation for or proper understanding of the subject he will eventually find her work either stopped or ruined.

Your best plan now will be neither to tell her that her work is wrong or that she should be put back where she belongs. It will be better to tell her she has done all that is necessary with the work she has in hand, and that you will give her something more suitable or interesting. Select some good, interesting material that will gradually cover the ground missed; and by carefully watching her technique you may be able to contract the wrong that has been done. Drop the graded books. Tell her she is now advanced enough to take up Czerny-Libling studies, and let her receive a careful review from Book II if possible, and then undertake Book III. She can profit much from Heller's Opus 410, and some from Opus 16. There is much in these that will help her chord playing, and Kraus's *Trill Studies*, Opus 2, will take care of this department of her study. Later she can pass into Cramer's studies.

Pieces of a semi-classical character for grade 5 are: *The Troubadour*, Reinecke; *Godard, Second Valse*; *Grieg, March of the Dwarf*; *Stojowski, Gondolier*; *Chaminade, Air de Ballet*, Op. 30; *Schubert, Reverie*, Op. 31; *Loebl, Song of the Brook*; *Bendel, In a Gondola*; *Saint-Saëns, Les Moutons*; *Grieg, Brind*; *Chopin, No. 1*, Op. 10; *Chopin, No. 2*, Op. 10; *Chopin, No. 3*, Op. 10; *Chopin, No. 4*, Op. 10; *Chopin, No. 5*, Op. 10; *Chopin, No. 6*, Op. 10; *Chopin, No. 7*, Op. 10; *Chopin, No. 8*, Op. 10; *Chopin, No. 9*, Op. 10; *Chopin, No. 10*, Op. 10; *Chopin, No. 11*, Op. 10; *Chopin, No. 12*, Op. 10; *Chopin, No. 13*, Op. 10; *Chopin, No. 14*, Op. 10; *Chopin, No. 15*, Op. 10; *Chopin, No. 16*, Op. 10; *Chopin, No. 17*, Op. 10; *Chopin, No. 18*, Op. 10; *Chopin, No. 19*, Op. 10; *Chopin, No. 20*, Op. 10; *Chopin, No. 21*, Op. 10; *Chopin, No. 22*, Op. 10; *Chopin, No. 23*, Op. 10; *Chopin, No. 24*, Op. 10; *Chopin, No. 25*, Op. 10; *Chopin, No. 26*, Op. 10; *Chopin, No. 27*, Op. 10; *Chopin, No. 28*, Op. 10; *Chopin, No. 29*, Op. 10; *Chopin, No. 30*, Op. 10; *Chopin, No. 31*, Op. 10; *Chopin, No. 32*, Op. 10; *Chopin, No. 33*, Op. 10; *Chopin, No. 34*, Op. 10; *Chopin, No. 35*, Op. 10; *Chopin, No. 36*, Op. 10; *Chopin, No. 37*, Op. 10; *Chopin, No. 38*, Op. 10; *Chopin, No. 39*, Op. 10; *Chopin, No. 40*, Op. 10; *Chopin, No. 41*, Op. 10; *Chopin, No. 42*, Op. 10; *Chopin, No. 43*, Op. 10; *Chopin, No. 44*, Op. 10; *Chopin, No. 45*, Op. 10; *Chopin, No. 46*, Op. 10; *Chopin, No. 47*, Op. 10; *Chopin, No. 48*, Op. 10; *Chopin, No. 49*, Op. 10; *Chopin, No. 50*, Op. 10; *Chopin, No. 51*, Op. 10; *Chopin, No. 52*, Op. 10; *Chopin, No. 53*, Op. 10; *Chopin, No. 54*, Op. 10; *Chopin, No. 55*, Op. 10; *Chopin, No. 56*, Op. 10; *Chopin, No. 57*, Op. 10; *Chopin, No. 58*, Op. 10; *Chopin, No. 59*, Op. 10; *Chopin, No. 60*, Op. 10; *Chopin, No. 61*, Op. 10; *Chopin, No. 62*, Op. 10; *Chopin, No. 63*, Op. 10; *Chopin, No. 64*, Op. 10; *Chopin, No. 65*, Op. 10; *Chopin, No. 66*, Op. 10; *Chopin, No. 67*, Op. 10; *Chopin, No. 68*, Op. 10; *Chopin, No. 69*, Op. 10; *Chopin, No. 70*, Op. 10; *Chopin, No. 71*, Op. 10; *Chopin, No. 72*, Op. 10; *Chopin, No. 73*, Op. 10; *Chopin, No. 74*, Op. 10; *Chopin, No. 75*, Op. 10; *Chopin, No. 76*, Op. 10; *Chopin, No. 77*, Op. 10; *Chopin, No. 78*, Op. 10; *Chopin, No. 79*, Op. 10; *Chopin, No. 80*, Op. 10; *Chopin, No. 81*, Op. 10; *Chopin, No. 82*, Op. 10; *Chopin, No. 83*, Op. 10; *Chopin, No. 84*, Op. 10; *Chopin, No. 85*, Op. 10; *Chopin, No. 86*, Op. 10; *Chopin, No. 87*, Op. 10; *Chopin, No. 88*, Op. 10; *Chopin, No. 89*, Op. 10; *Chopin, No. 90*, Op. 10; *Chopin, No. 91*, Op. 10; *Chopin, No. 92*, Op. 10; *Chopin, No. 93*, Op. 10; *Chopin, No. 94*, Op. 10; *Chopin, No. 95*, Op. 10; *Chopin, No. 96*, Op. 10; *Chopin, No. 97*, Op. 10; *Chopin, No. 98*, Op. 10; *Chopin, No. 99*, Op. 10; *Chopin, No. 100*, Op. 10; *Chopin, No. 101*, Op. 10; *Chopin, No. 102*, Op. 10; *Chopin, No. 103*, Op. 10; *Chopin, No. 104*, Op. 10; *Chopin, No. 105*, Op. 10; *Chopin, No. 106*, Op. 10; *Chopin, No. 107*, Op. 10; *Chopin, No. 108*, Op. 10; *Chopin, No. 109*, Op. 10; *Chopin, No. 110*, Op. 10; *Chopin, No. 111*, Op. 10; *Chopin, No. 112*, Op. 10; *Chopin, No. 113*, Op. 10; *Chopin, No. 114*, Op. 10; *Chopin, No. 115*, Op. 10; *Chopin, No. 116*, Op. 10; *Chopin, No. 117*, Op. 10; *Chopin, No. 118*, Op. 10; *Chopin, No. 119*, Op. 10; *Chopin, No. 120*, Op. 10; *Chopin, No. 121*, Op. 10; *Chopin, No. 122*, Op. 10; *Chopin, No. 123*, Op. 10; *Chopin, No. 124*, Op. 10; *Chopin, No. 125*, Op. 10; *Chopin, No. 126*, Op. 10; *Chopin, No. 127*, Op. 10; *Chopin, No. 128*, Op. 10; *Chopin, No. 129*, Op. 10; *Chopin, No. 130*, Op. 10; *Chopin, No. 131*, Op. 10; *Chopin, No. 132*, Op. 10; *Chopin, No. 133*, Op. 10; *Chopin, No. 134*, Op. 10; *Chopin, No. 135*, Op. 10; *Chopin, No. 136*, Op. 10; *Chopin, No. 137*, Op. 10; *Chopin, No. 138*, Op. 10; *Chopin, No. 139*, Op. 10; *Chopin, No. 140*, Op. 10; *Chopin, No. 141*, Op. 10; *Chopin, No. 142*, Op. 10; *Chopin, No. 143*, Op. 10; *Chopin, No. 144*, Op. 10; *Chopin, No. 145*, Op. 10; *Chopin, No. 146*, Op. 10; *Chopin, No. 147*, Op. 10; *Chopin, No. 148*, Op. 10; *Chopin, No. 149*, Op. 10; *Chopin, No. 150*, Op. 10; *Chopin, No. 151*, Op. 10; *Chopin, No. 152*, Op. 10; *Chopin, No. 153*, Op. 10; *Chopin, No. 154*, Op. 10; *Chopin, No. 155*, Op. 10; *Chopin, No. 156*, Op. 10; *Chopin, No. 157*, Op. 10; *Chopin, No. 158*, Op. 10; *Chopin, No. 159*, Op. 10; *Chopin, No. 160*, Op. 10; *Chopin, No. 161*, Op. 10; *Chopin, No. 162*, Op. 10; *Chopin, No. 163*, Op. 10; *Chopin, No. 164*, Op. 10; *Chopin, No. 165*, Op. 10; *Chopin, No. 166*, Op. 10; *Chopin, No. 167*, Op. 10; *Chopin, No. 168*, Op. 10; *Chopin, No. 169*, Op. 10; *Chopin, No. 170*, Op. 10; *Chopin, No. 171*, Op. 10; *Chopin, No. 172*, Op. 10; *Chopin, No. 173*, Op. 10; *Chopin, No. 174*, Op. 10; *Chopin, No. 175*, Op. 10; *Chopin, No. 176*, Op. 10; *Chopin, No. 177*, Op. 10; *Chopin, No. 178*, Op. 10; *Chopin, No. 179*, Op. 10; *Chopin, No. 180*, Op. 10; *Chopin, No. 181*, Op. 10; *Chopin, No. 182*, Op. 10; *Chopin, No. 183*, Op. 10; *Chopin, No. 184*, Op. 10; *Chopin, No. 185*, Op. 10; *Chopin, No. 186*, Op. 10;







# VALE LEGERE

A graceful waltz movement in the modern French manner, to be played throughout with vim and dash. Grade IV.

Moderato

LEON P. BRAUN

Valse un poco vivace M.M. = 72

*leggiere*

*rit.*

*a tempo*

*leggiere*

*rit.*

*fine*

*fin.*

*ff*

*fin.*

*canto marcato*

*canto marcato*

*D.S.*

## THE TRAVELLER AND HIS SONG

Introducing one of the good old songs of bygone days. An excellent easy study for phrasing and expression. Grade II.

Moderato M.M. = 116

GEORGE SPENSER

*DO THEY THINK OF ME AT HOME?*

*fine*

Do they think of me at home? Do they ever think of me? I who shared their ev'ry grief, I who min-gled in their glee? Have their hearts grown cold and strange To the one now doomed to roam? I would give the world to know Do they think of me at home? I would give the world to know Do they think of me at home?



## TWO CHARACTERISTIC PIECES

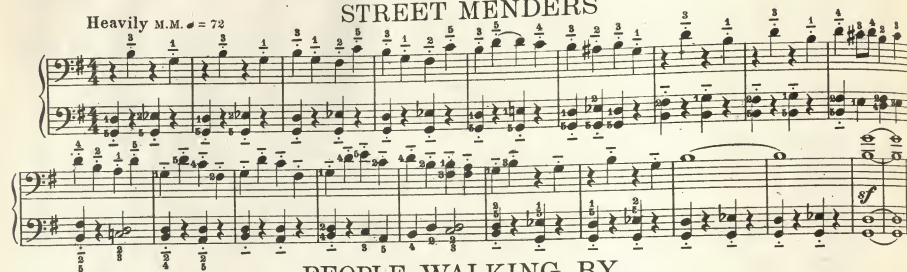
MARY GAIL CLARK

These clever little sketches are by a promising young American composer, who makes her initial appearance in our *Etude* pages. These pieces are taken from a set of six entitled *On the Street*. Each number is aptly descriptive of its title. *Street Menders*, suggesting the

heavy rhythmic hammering of the workmen, is an excellent bass clef study piece. *People Walking By* affords opportunity for crescendo and decrescendo practice. Grade II.

Heavily M.M. ♩ = 72

## STREET MENDERS



Rather slowly M.M. ♩ = 108

## PEOPLE WALKING BY



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## THE CHARMER

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LA MOZA  
SPANISH DANCE

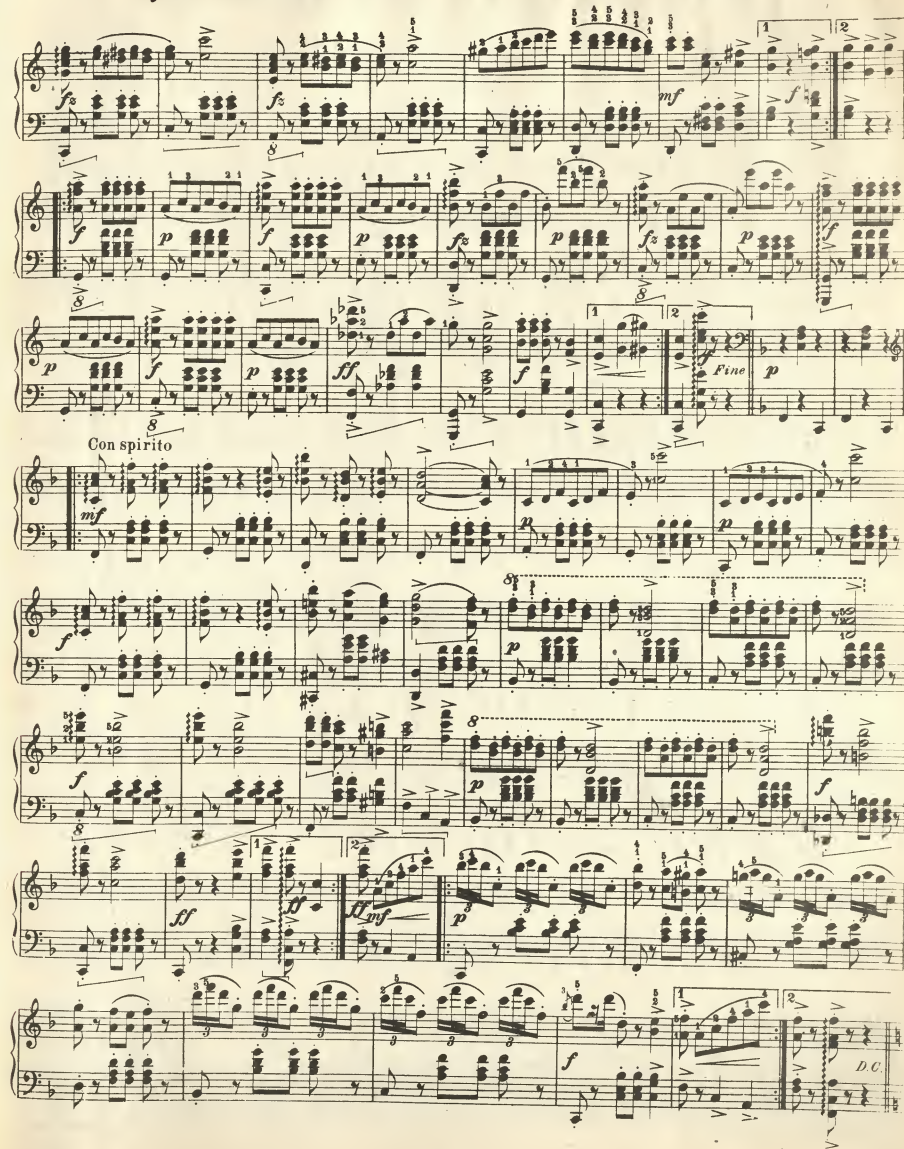
EDUARD HOLST

A lively Spanish waltz affording excellent practice in double-notes, in staccato, and in chord work. Accentuate strongly throughout. Grade IV.

Allegro moderato M.M. ♩ = 144



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## MARCH OF THE INDIAN PHANTOMS

E.R. KROEGER, Op. 80

Solenne M.M.  $\text{♩} = 50$ *ben misurato*

SECONDO

*pp misterioso*

*cresc. molto*

*ff*

*dim. molto*

*Meno mosso (Chant of the Jesuit Priests)*

*pp*

*Fine*

*p quasi religioso*

*Lento*

*D.C.*

*p A - men, A - men*

## MARCH OF THE INDIAN PHANTOMS

E.R. KROEGER, Op. 80

In this very characteristic number, the *Secondo* part must suggest the veiled and muffled drumming of the Indian tom-toms. Play the piece in the style of a Patrol with long and gradual *crescendi* and *decrescendi*. Grade IV.

Solenne M.M.  $\text{♩} = 50$ 

PRIMO

*pp*

*cresc. molto*

*ff*

*dim. molto*

*Meno mosso (Chant of the Jesuit Priests)*

*pp*

*Fine*

*p quasi religioso*

*Priests)*

*Lento*

*D.C.*

*p A - men, A - men*



# MINUET

from SYMPHONY IN E FLAT

W.A. MOZART

A favorite symphonic number newly and effectively arranged for four hands. This may be played as a *Children's Symphony* by following the indications given in the *Secondo* part. Each heavy dash in

indicates a stroke upon one or more of the percussion instruments named. These should be played in strict time throughout, and with the strokes exactly upon the beats given.

Allegretto M.M. ♩ = 128

All the Instruments

SECONDO

Castanets Tambourine All Cast. Tamb.  
 Triangle Tamb. Trgl. Trgl. Cast.  
 Drum Cymbals Tamb. All Cast. Tamb.  
 All Cast. Tamb. Trgl. Tamb. Trgl.  
 Trgl. Cast. pp Trgl. Fine p Bell-chime (Triangle in the repeat) cantando  
 pp Bell-chime and Triangle D.C.

# MINUET

from SYMPHONY IN E FLAT

W.A. MOZART

Allegretto M.M. ♩ = 128

PRIMO

mf  
 p  
 mf  
 p  
 pp  
 Fine  
 p cantando  
 con espress.  
 pp  
 p  
 D.C.



## THE SKATERS WALTZ

The gliding motion of this waltz suggests the easy and graceful evolutions of the skaters. Grade 3.

Tempo di Valse M.M.♩ = 72

WALTER ROLFE

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## POOR COCK ROBIN

A clever juvenile characteristic piece in the style of an elegy or funeral march. Good teaching pieces in the minor keys are scarce. Grade 2½.

Adagio non troppo M.M.♩ = 63

HANS SCHICK

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## EVENING SONG

A charming easy teaching piece, affording opportunity for expressive playing and the cultivation of the singing tone. Grade 2½.

Andante cantabile M.M.♩ = 72

EMILE FOSS CHRISTIANI

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# ANDANTE AND VARIATIONS

from SONATA, Op. 26

L. van BEETHOVEN

One of the most beautiful movements in all the Beethoven sonatas. These are genuine variations, not merely figurations of the same theme. Note the distinctive quality of each variation. Grade VII.

Andante con variazioni M.M. ♩ = 72

Andantino un pochettino M.M. ♩ = 76

Tempo primo M.M. ♩ = 72

Tempo primo M.M. ♩ = 72

Var. II  
Un pochettino piu animato M.M. ♩ = 80

Var. III  
Tempo primo M.M. ♩ = 72

Tempo primo M.M. ♩ = 72



The image displays a page of a musical score for the piece "The Droll" by Franz Liszt. The score is written for piano and organ, with the piano part on the left and the organ part on the right. The key signature is B-flat major (two flats), and the time signature is 3/4. The score is divided into several sections, including "Var. IV" and "Var. V".

**Var. IV**  
 Poco più mosso M.M. ♩ = 96

**Var. V**  
 Tempo primo ma un poco animato M.M. ♩ = 80

The score includes various musical notations such as notes, rests, and ornaments. Dynamics markings include *pp* (pianissimo), *p* (piano), *cresc.* (crescendo), *dim.* (diminuendo), *sf* (sforzando), *molto*, *sempre staccato*, *molto cresc.*, *molto rit.*, *dece.* (decrescendo), and *cantando*. The organ part features a variety of registrations, including *1*, *2*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*, *41*, *42*, *43*, *44*, *45*, *46*, *47*, *48*, *49*, *50*, *51*, *52*, *53*, *54*, *55*, *56*, *57*, *58*, *59*, *60*, *61*, *62*, *63*, *64*, *65*, *66*, *67*, *68*, *69*, *70*, *71*, *72*, *73*, *74*, *75*, *76*, *77*, *78*, *79*, *80*, *81*, *82*, *83*, *84*, *85*, *86*, *87*, *88*, *89*, *90*, *91*, *92*, *93*, *94*, *95*, *96*, *97*, *98*, *99*, *100*, *101*, *102*, *103*, *104*, *105*, *106*, *107*, *108*, *109*, *110*, *111*, *112*, *113*, *114*, *115*, *116*, *117*, *118*, *119*, *120*, *121*, *122*, *123*, *124*, *125*, *126*, *127*, *128*, *129*, *130*, *131*, *132*, *133*, *134*, *135*, *136*, *137*, *138*, *139*, *140*, *141*, *142*, *143*, *144*, *145*, *146*, *147*, *148*, *149*, *150*, *151*, *152*, *153*, *154*, *155*, *156*, *157*, *158*, *159*, *160*, *161*, *162*, *163*, *164*, *165*, *166*, *167*, *168*, *169*, *170*, *171*, *172*, *173*, *174*, *175*, *176*, *177*, *178*, *179*, *180*, *181*, *182*, *183*, *184*, *185*, *186*, *187*, *188*, *189*, *190*, *191*, *192*, *193*, *194*, *195*, *196*, *197*, *198*, *199*, *200*, *201*, *202*, *203*, *204*, *205*, *206*, *207*, *208*, *209*, *210*, *211*, *212*, *213*, *214*, *215*, *216*, *217*, *218*, *219*, *220*, *221*, *222*, *223*, *224*, *225*, *226*, *227*, *228*, *229*, *230*, *231*, *232*, *233*, *234*, *235*, *236*, *237*, *238*, *239*, *240*, *241*, *242*, *243*, *244*, *245*, *246*, *247*, *248*, *249*, *250*, *251*, *252*, *253*, *254*, *255*, *256*, *257*, *258*, *259*, *260*, *261*, *262*, *263*, *264*, *265*, *266*, *267*, *268*, *269*, *270*, *271*, *272*, *273*, *274*, *275*, *276*, *277*, *278*, *279*, *280*, *281*, *282*, *283*, *284*, *285*, *286*, *287*, *288*, *289*, *290*, *291*, *292*, *293*, *294*, *295*, *296*, *297*, *298*, *299*, *300*, *301*, *302*, *303*, *304*, *305*, *306*, *307*, *308*, *309*, *310*, *311*, *312*, *313*, *314*, *315*, *316*, *317*, *318*, *319*, *320*, *321*, *322*, *323*, *324*, *325*, *326*, *327*, *328*, *329*, *330*, *331*, *332*, *333*, *334*, *335*, *336*, *337*, *338*, *339*, *340*, *341*, *342*, *343*, *344*, *345*, *346*, *347*, *348*, *349*, *350*, *351*, *352*, *353*, *354*, *355*, *356*, *357*, *358*, *359*, *360*, *361*, *362*, *363*, *364*, *365*, *366*, *367*, *368*, *369*, *370*, *371*, *372*, *373*, *374*, *375*, *376*, *377*, *378*, *379*, *380*, *381*, *382*, *383*, *384*, *385*, *386*, *387*, *388*, *389*, *390*, *391*, *392*, *393*, *394*, *395*, *396*, *397*, *398*, *399*, *400*, *401*, *402*, *403*, *404*, *405*, *406*, *407*, *408*, *409*, *410*, *411*, *412*, *413*, *414*, *415*, *416*, *417*, *418*, *419*, *420*, *421*, *422*, *423*, *424*, *425*, *426*, *427*, *428*, *429*, *4*

[illegible]



## DREAMING OF LOVE AND YOU

EDWARD LOCKTON

Here is a genuine novelty for singers. This grand, new song is a companion piece to the immensely popular number *Somewhere a Voice is Calling*, by the same composer. With this song the well known Englishwriter

Mr. Arthur F. Tate makes his initial appearance in our *Etude* pages. *Dreaming of Love and You* is one of the best songs we have seen in a long while.

ARTHUR F. TATE

*Andante moderato*

*with tenderness*

*Light over the world is break - ing, Light in the west is fade - ing*

*rall.*

*Ad simile*

Birds sing their songs a - gain, Flow'rs in the gar - den o - pen Af - ter the mist and rain. Touch - ing the world with gold, Songs of the day are si - lent. Flow - ers their pet - als fold.

And through the dawn I wan - der, Out - mid the shin - ing dew, Wait - ing to greet your heart, dear. And in the dusk I lin - ger, Un - der the star - ry blue, Wait - ing to make you mine, dear.

*rall.* *2. rall.*

Dream - ing of love and you. Dream - ing of love and you.

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## IT IS NA, JEAN, THY BONNIE FACE

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ROBERT BURNS

A tuneful and genuine Scotch dialect song; a sympathetic setting of the well known verses by Burns.

REGINALD BILLIN

*rit.* *a tempo*

Tenderly, but not too slow

*1. 1. 1.*

is na, Jean, thy bon - nie face nor shape that I ad - mire, Al - mair un - gen - er - ous wish I hae, nor strong - er in, my breast, Than

*rit.*

tho' thy beau - ty and thy grace might weel a - wake de - sire. Some - thing in il - ka part o' thee, to if I can - na make thee see, at least to see thee blest. Con - tent I am, if heav'n shall give but

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*1. rit.* *a tempo*

praise, to love, I find; But dear as is thy form to me, still dear - er is — thy mind. hap - pi - ness to thee; And as wi' thee I'd wish to live for

*rit.*

*2. And* thee I'd bear to see, to see.

## DREAMING

CHARLES EDWIN DANCY

A tender, little love song, suitable for teaching or encore use.

*Andante*

*una corda*

Dream - ing, love, that you were here. Mid joy - ous spring and

*una corda*

ros - es, Cling - ing, love, to one fond dream, That you would nev - er leave me:

Rag - ing storms dis - pelled, By thy mys - tic charms: Cling - ing to that Let the sweet dream lin - ger, Mine in re - tro - spec - tion, Cling - ing to that

*1.* *2.*

sweet dream, I will live mid ros - es. ros - es.

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## NEAPOLITAN DANCE SONG

P. TSCHAIKOWSKY  
Free transcription for Violin and Piano by  
ARTHUR HARTMANN\*

One of Tschaiakowsky's celebrated pieces for the young, Op. 39, founded on an Italian folk song, effectively arranged for violin by Arthur Hartmann. If the double notes prove too difficult the lower notes may be

omitted; if the harmonies prove troublesome the actual notes may be played.

Commodo M.M. =

VIOLIN

PIANO

*grazioso*

*mf rall. poco* *al tempo*

*p* *rall. poco* *al tempo*

*pizz. l.h.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.*

*pizz.* *pizz.* *pizz.*

*Slower*

\* When played in public, Mr. Hartmann's name must be mentioned on the program.  
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*Still slower*

*pp Still slower*

*saltando*

*gliss.*

*pizz. r.h.*

*pizz. l.h.*

## ANDANTE CON MOTO

from FIFTH SYMPHONY

L. van BEETHOVEN  
Arr. by E. Batiste

Registration: Sw. Oboe  
Gt. Org. Diaps. and Gamba 8'  
Ch. Soft 8' and 16'

There are few of the master's compositions that so readily lend themselves to adaptation for the organ as this lovely movement. It affords contrasts of tonal and rhythmic qualities that are seldom excelled, and which may be made effective upon a two manual instrument by careful arrangement.

Andante con moto M.M. = 92

MANUAL

PEDAL

*dolce*

*Sw. coupled to Gt.*

*Gt.*

*Sw. or Ch.*

*Gt.*

*Ch.*

*Sw.*

*dolce*

*uncoup.*



Andante

coup. to Sw. with Reeds

coup. to Gt.

dim. Ch. *mp*

Sw. with Oboe

Gt. Celli *dolce*

uncoup.

Gt. Ch. *mp*

coup. to Gt.

Gt. Ch. *pp* Sw. *p*

Gt. Ch. *pp* Gt. *pp*

coup. uncoup. coup.

ANDANTE  
from "SURPRISE SYMPHONY"  
JOS. HAYDN

Revised, edited and fingered by  
ANTHONY STANKOWITCH  
Andante M. M. ♩ = 58

Transcription by  
C. SAINT SAENS

Andante in A-flat major, Op. 58

JOS. HAYDN

C. SAINT-SAËNS

ren.

*pp*

*pp* *ff* *p*

*f* *mf* *p*

*p* *f* *f* *p*

*f* *p*

*p* *f* *p*

*pp*



*f*

*ff*

*p*

*dim.*

*pp*

*pp sempre poco marcato*

*pp*

\*This G can be held for three measures with the sustaining pedal.

*pp*

*pp*

*dim.*

*marcato*

*p*

*f*

*sempre più f*

*fe. cresc.*

*rit.*

*una corda poco rit.*

*dim.*

*ppp*



# ZINGA RUSSIAN MAZURKA

THEO. BONHEUR

A stately mazurka movement in Russian style. Note the accents falling upon the second beat. Grade IV.

Tempo di Mazurka M.M. ♩ = 126

\* From here go to the beginning and play to Fine; then play Trio.

## The Story of the Irish National Tune

By C. A. Brown

There was, and not so many years ago, when the wearer of the green declined to tolerate the sight of a yellow emblem. But of late, even in Ireland, there is less and less of bitterness between the two factions. And to-day, the crack of the shillelagh is not heard so often as formerly, to the accompaniment of the strains of "St. Patrick's Day in the Morning." Although, as ever, the Shamrock is still the national emblem, in conjunction with the fine old Irish folk-tune which may be called the national anthem of Ireland, legend says "was the friendly tuck of a gracious Queen that was largely instrumental in bringing about this wholesome change of feeling."

Just before Queen Victoria's memorable visit to Ireland, in the last year of her reign, she gave orders that the members of her Irish regiment were to wear the shamrock in their headgear, on Saint Patrick's Day.

It was a little thing to do; but it raised the national emblem of the green old isle officially, and it made the tiny three-leaved plant universally popular as it never was before.

The best-loved of the Irish poets, Tom Moore, whose own identical "Irish Melody" harp is now in the Moore room at the Royal Irish Academy, in Dublin, sings of the "triple grass" which "Shoots up with dew-drops streaming."

"O the Shamrock, the green, immortal Shamrock!"

Chosen leaf  
Of Baird and Chief,  
Old Erin's native Shamrock!"

The tiny three-leaved plant is so popular that if the loyal Irishman can get no shamrock, real or counterfeit, he wears a green necktie, or a strip of green in his coat lapel.

The great love for the plant inspired the famous ballad, "The Wearin' o' the Green," which exists in several forms and versions. The best-known, however, is the one written by Dion Boucicault, the dramatist. It is sung by Shaun the Poet in *Arrah-na-Pogue*.

According to the most trustworthy accounts, it is one thousand four hundred and fifty-one years ago, on March 17, since the death and beatification of Saint Patrick took place. It is one of the incongruities of history that the patron saint of the Emerald Isle should have been a Scotchman born; an enthusiast, whose zeal prompted him to cross the channel, intent on the perilous work of converting

the—at that time—pagan Irish. His arrival on Irish soil took place, probably, between 440 and 460 A. D. Even though the idea was not entirely new, for Christianity had been previously introduced in some parts of the island, St. Patrick encountered great obstacles, for a long time.

But in the end, St. Patrick's labors in Ireland were crowned with great success; and he established a number of schools and monasteries. Nennius states that his mission continued forty years; and that he died at an advanced age.

In Downpatrick, near the place where he had once been in bondage, and, as a slave, had at one time tended sheep, his ashes are now supposed to repose.

Legends relate that St. Patrick, when preaching the gospel to the benighted inhabitants of pagan Ireland, explained the great doctrine of the Trinity by the triple leaf of the shamrock. But many and warm have been the disputes as to whether the good saint plucked the bright green leaf of the wood-sorrel, or the more familiar herbage of the white clover. Some writers contend for the wood-sorrel—*Oxalis acetosella*—because the leaves unfold about the time of St. Patrick's Day; while others as stoutly maintain that the Trifolium repens or White Clover, was the famous plant.

This is one of the things that we can never know, for certain. But the White Clover is the one now generally worn on St. Patrick's Day.

A four-leaved shamrock is of such rarity that it is supposed, in Ireland, to endue the finder with the magic power portrayed in a song by Samuel Lover: "I'll seek a four-leaved Shamrock, in all the fairy dells."

And if I find the charmed leaves, Oh, how I'll weave my spell."

So read the tales of the National Emblem; and as for the National Anthem, *St. Patrick's Day in the Morning*, those who have made the subject a study claim that this rollicking tune is quite old; it can be traced back to about 1700 A. D.

It is declared to have been played by the Irish pipers at the Battle of Fontenoy, in 1745.

The special object of any folksong should be to reflect the character and thought of the people among whom it was born. And "St. Patrick's Day" certainly achieves its object in life; for it clearly illustrates the frolicsome carelessness and bubbling merriment of the warm-hearted Irish peasantry.



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## Training Pupils to Hear Themselves Play

By Harold S. Clickner

Musical training is intended to appeal to the ear, and for this reason the ear should be trained to receive it. Nevertheless there are a vast number of music students who upon examination are found to be lacking in this very essential. If their ears were trained to hear their own playing they would surely not be satisfied with the poor tone, uncertain tempo and slow, only inaccuracies in technique which so palpably reveal the lack of proper habits of self-criticism. Teachers are often to blame for this condition in that they neglect to insist on having their pupils train themselves to listen. Most students go as frequently as possible to concerts, and it should be part of the teacher's duty to question them as to what they

have heard. In this way, they will get an incentive to listen.

Last winter the writer took nine of his pupils to hear a Josef Hofmann piano recital. Each pupil had previously received some ear-training, and after the concert was requested to write a short article commenting on the performance. The articles proved to be illuminating, and equal to many of the criticisms which find their way into the newspapers. Of course pupils find it easier to criticize the playing of somebody else rather than their own; it is so easy to observe the mote in another's eye, while neglecting the beam in one's own; but this is better than being blind to both mote and beam. The student quick to find faults in another's playing will soon learn to detect his own.

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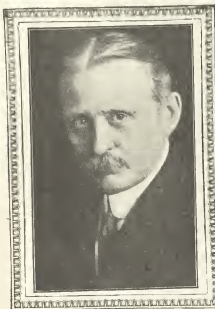


## Department for Singers

Edited for March by D. A. Clippinger

### Practical Voice Culture

In speaking to an Etude audience we are asked to be practical. That is another way of asking us to say something that will be useful. There is a great need in voice training for the clear vision, for definite knowledge, for a clear understanding of what is sound and what is fanciful. In this, as in all other things in which the element of taste plays such an important part, there are many things



which readily lend themselves to argument and have become the subject of protracted debate, but experience has taught me that there is much unnecessary confusion, and students become muddled about things which are not inherently difficult or mysterious. This is not strange when the facts are considered. The voice can produce so many different kinds of tone in such a variety of ways that which is right and which is wrong is a difficult matter for the student to determine; but the experienced teacher is supposed to see things clearly and his is the task of enlightening the student.

If the scale of the human voice, its power, quality, and compass were established as that of the piano, the one great problem in the training of a singer would be much simplified, practically eliminated, but inasmuch as it is not, we are constantly facing what has crystallized into the term voice placing.

#### Voice Placing

This term has been used as a peg upon which to hang every whim, fancy, formula, and vague vagary that has floated through the human mind in the last couple of centuries. It has furnished a ready excuse for inflicting upon vocal students every possible product of the imagination disguised in the word *method*; and the willingness with which students submit themselves as subjects for experiment is beyond belief. The more mysterious and abnormal the process, the stronger is their faith in its efficacy. The nature of the vocal instrument, its wide range of possibilities, and its intimate relation to the imagination make it a peculiarly fit subject for experiment. The scientist, the

mechanic, and the psychologist have all tried to make it conform to their theories. Sometimes these theories have been right, often they have been wrong; but there is no legislative enactment to prevent theorizing, hence it doubtless will continue until the general musical intelligence reaches such a stage that it automatically ceases.

Out of this comes such remark as—Mr. So-and-so knows how to place the voice, Mrs. Thus-and-so does not know how to place the voice, Mr. A places the voice high, Mr. B does not place the voice high enough, Mr. C is great at bringing the tone forward, etc. This goes on through a long list of fragments of English of which few people who use them could give an intelligent explanation.

No voice placing means just one thing, not half a dozen. It means learning to produce beautiful tone. When one can produce beautiful tone throughout his voice it is placed, and it is not placed until he can. It must first be said, however, that teachers differ both on what constitutes good tone and how it shall be produced. Here the middle begins.

#### Directing the Tone

There is a well-established belief among singers young and old that the tone must be directed to the point where it is desired that it shall focus. This belief seems to be intimately associated with another even more picturesque, namely, that the only way to tell whether a tone is good or bad, right or wrong is by how it feels. I recall a writer who says that the column of breath must be directed against the hard palate toward the front of the mouth, in order to get a resonant tone. Consider this a moment. When the breath is properly vocalized, its power is completely destroyed. Any one may test this by placing his tongue as if he were enough to condense the moisture in his breath. If he is vocalizing perfectly, he will observe that the breath moves lazily out of the mouth and curls upward not more than an inch from the face. The idea that this breath which has not a particle of force can be directed against the hard palate with an impact sufficient to affect tone quality is the limit of absurdity.

If the writer had spoken of directing the sound waves to the front of the mouth, there would have been an element of reasonableness in it, for sound waves can be reflected as well as light waves; but breath and sound are different things.

The constant injunction to students to "bring the tone forward," "place the tone in the head," or "direct the tone into the head," is in most cases of doubtful benefit. It is likely to result in a hard, unsympathetic tone. Further, the attempt to drive the tone through the head sets up a resistance which prevents it from going there.

What does the teacher mean when he tells the pupil to place the tone in the head? He means that the student shall call into use the upper resonator. If one holds a vibrating tuning-fork in front of a resonating tube, does he direct the vibrations into that resonating cavity? No. Neither is it necessary to try to drive

the voice into the cavities of the head. The only possible way to place the tone in the head is to let it go there.

When will the singing world learn that the one thing that makes voice production difficult is resistance? Get rid of resistance, and so that the throat is perfectly free, no interference, no tension, no rigidity, no reaction or clutch when the tone begins, and there will be no more trouble with voice placing; it will place itself with voice placing; the tone is right as to learn whether the tone is right or wrong, for a sensation is unreliable.

In the formation of vowels indirect control is as necessary as in forming tones. The correct concept is the most important thing. At the Gobelins Tapestry works, near Paris, I was told that the weavers of those wonderful tapestries use twenty-four shades of each color, and that their color sense becomes so acute that they readily recognize all of the different shades. Now there are about as many shades of each vowel, and the ear must become so sensitive that it detects the slightest variation from the perfect form. In fact, from beginning to end of voice culture and singing the ear is the court of last resort, for music is something to hear. The real voice teacher does not look at the voice, he listens to it. Therefore his value depends upon how well he listens, or in other words, upon his ability to listen for the right thing.

#### Head Voice

On the upper part of the male voice there is a very general misunderstanding. The mind becomes the ruling factor, and the man can either create or destroy the musical and expressive quality which we demand in singing. It conceives the idea of sound; and the beauty or ugliness thereof is principally a question of ability to conceive tones that is beautiful or otherwise.

Yet in many cases we train the instrument only, or at least we make it our chief consideration, instead of training the singer, who is the real motive power that causes the vocal machinery to produce one effect rather than another. We cannot educate the singer without at the same time improving the action of the vocal instrument itself, but we can train the instrument without improving the singer. I hold, therefore, that a real singer must demonstrate what real practical value it is to be of any real practical value must play as a complete human intelligence plus a mechanism, and must intelligently know how the vocal passages form their various functions—Charles KATHLEEN ROGERS.

Names are only of secondary importance, but I much prefer chest and head voice to open and covered tone. There is no reason why the upper part of the voice should be covered or somber. If perfectly produced it will be brilliant to the top of the compass; but that there is a change of mechanism and resonator in the upper part of the male voice I have no doubt whatever. It is always easy to precipitate an overheated debate on matters of vocal mechanism; so I leave this point with the simple statement of what I believe to be true.

The old idea of trying to get rid of the hard open tone in the upper register of the male voice by opening the throat and making the tone somber has added much to the total of disastrous singing, and should have been discontinued long ago.

The work of training voices is not difficult if one has the vision which enables and fancy, the useful and the useless, the real and the unreal, the singer and the voice, and the self-restraint to confine the interpretation of his imagination to matters of fact of vocal mechanism.

### Why it is Good to Sing

There following quaint reasons why it is good to sing were devised by William Byrd (1540-1633), one of the most famous of the illustrious composers of English church music. It is to be hoped that these observations will induce more Erronee readers to sing—if only for the purpose of "opening the pipes."

1. It is a knowledge easily taught and quickly learned where there is a good master and an apt scholar.
2. The exercise of singing is delightful to nature and good to preserve the health of man.
3. It doth strengthen all parts of the breast and doth open the pipes.
4. It is a singular good remedy for a stuttering and stammering in the speech.
5. It is the best means to secure a perfect pronunciation and to make a good orator.

6. It is the only way to find out where nature hath bestowed the benefit of a good voice.

7. Because there is no music of instruments whatever to be compared to the voices of men when they are good, well sorted and ordered.

8. The better the voice, the more it is to honour and serve God chiefly in the temple to that end.

"Since singing is so good a thing, I wish all men would learn to sing."

As the vocal instrument is essentially plastic to the will and adapted to express whatever the mind formulates, mind becomes the ruling factor, and the man can either create or destroy the musical and expressive quality which we demand in singing. It conceives the idea of sound; and the beauty or ugliness thereof is principally a question of ability to conceive tones that is beautiful or otherwise.

Yet in many cases we train the instrument only, or at least we make it our chief consideration, instead of training the singer, who is the real motive power that causes the vocal machinery to produce one effect rather than another. We cannot educate the singer without at the same time improving the action of the vocal instrument itself, but we can train the instrument without improving the singer. I hold, therefore, that a real singer must demonstrate what real practical value it is to be of any real practical value must play as a complete human intelligence plus a mechanism, and must intelligently know how the vocal passages form their various functions—Charles KATHLEEN ROGERS.

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### The Old Italian Method

By D. A. Clippinger

In recent years there has been a well-defined effort to revive the old Italian method of voice training, and some interesting books have been written, the aim of which is to show how the old Italians did it. Leaving these books to speak for themselves, there are certain facts in connection with the work of the teachers of the seventeenth and eighteenth centuries that are well established. That they produced singers great enough to find a resting-place in the musical histories will not be contested. That they did it with little or no knowledge of vocal physiology is also well known. The old Italian knew what pleased his ear, and he worked to work to get it, and never stopped until he had it—two basic principles of teaching. The old Italian did not bother his head about whether he was scientific or merely artistic. He started out to produce a singer and he succeeded—another interesting and vital element in teaching. If a beautiful voice trained and produced in this way is not scientific, then so much the worse for science.

The modern who imagines he is teaching scientifically when he tells the pupil the names of the cartilages of the larynx, and shows him how to hold his tongue down and his soft palate up, producing thereby a hard and unsympathetic tone, is welcome to all of the comfort he can extract therefrom.

We learn further from studying the period mentioned above that there was a large a per cent. of bad teachers then as now, and that the few good ones produced the great singers and bewailed the decadence of the art, which shows that "moral mind" is about the same in all ages.

The human intellect is a clumsy thing at best, notwithstanding we glorify and exalt it to the heavens. The intuitive faculty with which woman is credited is far higher. The human intellect, unless directed by some kind and what is as apt to go wrong as right. An important part of voice training is that of eliminating effort, restriction, interference, self-consciousness and fear; and these are all the result of wrong thinking about this particular thing.

The old Italians may not have been perfect, but their intuitive sense of the beautiful, and using that as a basis appeals to the practical man as being superior to the system which puts the tongue, lips and larynx through fifty-nine evolutions before the victim is even ready to think about producing a tone. Verily the old Italians had points in their favor.

### How to Train the Voice

By Italo Campanini

Good voices are natural, not made. The poet is born, and so is the great singer. But proper cultivation and assiduous work can do much to improve a voice that is scarcely above mediocrity. The carpenter must know how to use his tools before he can do fine work, and the man or woman ambitious to succeed on the lyric stage, no matter how wonderful the natural gifts he or she may possess, must consent to undergo the necessary training. Some require longer training than others. The length of time to train and educate a voice depends on the capacity and aptness of the pupil. If one begins to train the voice properly at the age of seventeen or eighteen years of age, at twenty-three he should be permitted to sing important roles. I will add, however, that it would be much better to wait until he is twenty-six years old. If the voice is once strained or too much fatigued when young, it is very injurious;

if the proper care and rest is not taken it may never amount to anything. Never overwork a young voice. If a young colt is ridden too soon or strained by pushing him too fast, he is practically ruined, and never will become a great racer. The same is true of a voice, and too much stress cannot be laid upon this fact. Many voices that have indications of a rare quality are literally murdered by zealous but inexcusably foolish over-training. Nature cannot be pushed; it is the master that goes hand in hand with time and crushes those who attempt to violate its inexorable and immutable laws.

Pupils are too eager to sing. They wish to become great at one bound, when they are imperfect in their songbooks and vocalises. Some pupils require a practice of from two to three years on their songbooks and vocalises; and others more can get them perfect in a year.

### Is It Really Lost?

By D. A. Clippinger

Ever since the training of singers became a business there has been an ill-tempered lament that it is a lost art. Following this lament back as far as there are available records, we must inevitably conclude that the art never was found. Some of the lachrymose harangues are full of resentment, and their authors feel that in losing the art of "bel canto" the country is offering them a personal affront that cannot be dismissed without at least one magazine article.

That this whole matter has not been seen through long ago is a marvel. At no period in the history of singing has there been more than one great artist in every thousand singers, and this average

obtains to the present day. We might as well say that mathematics is a lost art because only one in about every fifty thousand of those who study mathematics become a great mathematician. Should we go through the entire list in the curriculum we would find similar averages.

The art of "bel canto" is not lost, because the jewelers admit that they still have it. Who ever heard of a jeweler doing otherwise. The only way they can make us believe it is lost is to admit frankly that they have lost it. With more open eyes and more companies and more great singers than ever before, in spite of bad teaching, it would seem that if "bel canto" is lost something equally good has been found to take its place.

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### The Prima Donnas of the Woods

By Marguerite B. Price

It is summer, we know it, for our ears are besieged from early morn till late at night with the sweet songs of the birds, love songs and tribal calls, anger and warnings, they all float out in one long, melodious stream, and I wonder if we always realize what an integral part of summer this music is? Even the casual listener would, I am sure, miss the beautiful music, if one day the birds were mute, for once they begin, come shine or rain, they sing bravely on, a fine example to man who is not so prepared to sing in times of trouble or "neath dark skies."

To the musician they are a constant source of joy and inspiration, and I think it may be interesting for a few moments to glance at the tribute which the composers have paid to the birds in their various works.

By the poet they have been amply serenaded in every age and clime, but the musician does not come far behind. To turn to them, we find in the third volume of Grieg's lyric pieces that dainty little creation "Vogelin" ("Little Bird"), in which we both hear his trills and gurgles of delight and can see his flutters in our mind's eye, as he hops from leaf to leaf. Cyril Scott has given us the harp-banger of spring in his "Cuckoo-Call," full of the bird's plaintive minor third, the "Water-Wagtail," with his quaint runs and jumps and "Blackbird," and finally the splendid "Blackbird's Song."

#### Hensell's Masterpieces

Hensell sparkles forth in his lamenting desire, "If I were a Bird," soaring and trilling, rapturously bursting with his message in the vivid double sixths; while the stately splendor of the white queen, gliding across the water slowly and majestically, well represented in "Le Cygne" of Saint-Saëns, which has been so wonderfully portrayed by Pavlova in her "Death of the Swan." In a brilliant piano work of Liszt, "Les deux

Aloettes," we have the soaring skylarks and their flood of song descending like dew on the earth from the heavens above, as they climb higher and higher up into the clouds. We have the lark, too, in Schubert's famous song, "Hark, Hark, the Lark," and in that splendid part for voice and flute, "The Lark Now Leaves his Watery Nest," the words of which were very charmingly set by Felsiss in his popular ah-bow, "Awake."

The lover of the night, the persistently in Albioli's song and also by "The Nightingale" of Liszt.

#### St. Francis and the Birds

Turning to another aspect, we have "St. Francis and the Birds," and we can see again, as we listen to Liszt, the gentle saint talking to his feathered friends and blessing them, and then the "Bird as Prophet," by Schumann, and a prophetic, it is not only foretelling the weather, but other things as well.

We have Wagner's bird-music, and those delightful bird songs of Liszt Lehmann, with their "Two sticks across" and "A little bit of bread and no cheese," and again David's "Charming Bird" from the "Lord of Brazil," while surely the majority of Italian opera writers were thinking about birds when they penned their florid cadenzas.

The birds themselves appreciate man's music, and frequently singing canaries will warble vigorously whilst a violin is being played.

I often think even in nature-music not especially dedicated to birds, the composers have caught the rise and fall of the tiny singers, though perhaps unconsciously, such as in the sixteenth Prelude in G minor of Bach in the first book, and in the "Morning Song" from "Peer Gynt," and, of course, the Beethoven Pastoral.

—From the London Music Standard.

### Opera and Pantomime

When Handel's opera *Tamerlane* was published in London in the early part of the eighteenth century, the title-page bore the following inscription:

"To render this work more acceptable to Gentlemen and Ladies every song is truly translated into the English Verse and the Words Engraved to the Music, under the Italian which was never done before in any opera."

Doubtless ever since that time there has been a propaganda for opera in the vernacular. Nevertheless, the present moment in America, and in England, opera must depend upon its pantomime, or the "argument" for conveying its meaning to a very large part of the audience.

Unless one is exceptionally well versed in Italian, German or French, it is out of the question to catch more than a few phrases here and there that convey any definite meaning. The writer has repeatedly met people of culture, capable of carrying on a fluent conversation in several foreign languages, who have confessed that it is next to impossible to follow an opera libretto with any sense of comfortable comprehension.

There are several things that militate against understanding operatic texts heard over the footlights. Allowing that the diction of the singers is such that they can be understood and that the conductor is prudent with his baton, so that his singers are not drowned in the sea of sound, there is still the vastness of the auditorium to contend with. Eliza and Mimi are a square away from the enthusiast on high. Imagine singing to someone a whole square away and expecting to be understood. Again, the language of the text is often archaic and sometimes extremely involved. Some of the Wagnerian texts are as complex as Browning or Whitman. Think of the feat of comprehending their meaning to strict metronomic time.

Last of all, some of the libretti of the older Italian tragic opera sound so farcical when read in English at this day that opera-goers may well think themselves blessed that they are not left themselves to listen to them seriously. Beautiful orchestral music and lovely vocal music, together with idealized pantomime, are alien tongues understandable and enjoyable.

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### Music and the State

By Frederic W. Bury

THE advocates of State interference in connection with music instruction have a somewhat narrow conception of the place and dignity of the art premiere.

Music is compared with medicine, and aside from the fact that people are put to considerable annoyance through meddling legislation in matters of health and hygiene, it is not rather absurd to link the greatest of the Fine Arts with the alleged art of doctoring and dosing?

Where or what is a correct standard? Music cannot call Music an exact science. Music ever remains in the making. There are fictions to work with; but we have to be continually changing and remodeling our text-books and methods of tuition.

Teaching is a very personal affair. No two students should be handled exactly alike, and half the battle of successful results lies in a certain magnetic quality in the teacher that knows how to get in touch with the soul of the pupil, discerning vulnerable features, by subtle power, and influence uncovering weaknesses and follies. Teaching is largely a box of tricks, gathered together by experience.

There are some who say that we do not learn by experience, but we truly learn in no other way. The other kind of knowledge, a mere tabulated collection of prescribed rules and laws, simply makes one a parrot; a talking-machine. One knows nothing and this is the only kind of knowledge, negative knowledge, that State regulation could direct in musical circles.

Does Paderewski have to display paper credentials, before managers will believe he knows how to play the piano? Ah, you say, but we are not all Paderewski. No, and we are not likely to be, if the State is to be our guide. What does the State do about it? It does change; standards alter. Suppose there was to come an era or epoch, when it would be a criminal offense to compose or play anything but ragtime. I suppose, you say, but just such grotesque edicts have in the past been sent forth, if not in the realm of our beloved art, at least in other kingdoms closely touching man's life and thought and activity.

There can be no one absolute standard in teaching. Because a person is a good musician, does not necessarily make him a good teacher; or, again, a teacher may excel in one direction and lack in another. One thing sure, a cranky professor, no matter how gifted he may be, is not going to impart much instruction to the average student pupil. The whole thing hinges on a matter of temperament. There must be a bond between master and pupil.

Teaching is much a matter of vocabulary. You not only should know how to play or sing, but how to talk; also how to keep silent; even how to think. Yes, even thought has something to do with the matter; and common sense, gumption, comradery, affluence, strictness without severity, patience without indifference; lots of little things like these help to make up a good teacher.

Music is too long, varied a proposition to be catalogued by any committee. It would all only lead to increased defeat.

Anyway, it's not coming, this unnecessary and impracticable State interference with music. Whatever the State may or may not be useful for, it must keep its hands off the Fine Arts. For these are sacred treasures, as they are little or nothing to do with any state.



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"Tell me! How would you suggest practicing this idea of rhythm?" "Well, that is a long story, my friend," I said; "but I shall try to give you a brief outline. First of all, remember that a straight line, and playing rhythmically is to be compared to a curved line. An automatic piano-which has which follows beat, measure follows measure, phrase follows phrase, until the end of the composition, can suggest but one thing, and that is a machine. There is no mechanical contrivance yet invented that can reproduce the exquisite rhythmic flow so essential to the perfect rendition of music without the aid of a human hand. The automatic player must play on a straight line unless the tempo is controlled by an experienced player. What that is, is music to curve the time and change the measure. The curves are small or large according to the musical idea presented in the composition."

"Since you asked me how one may practice, I will tell you. Take four measures of common meter, thus:

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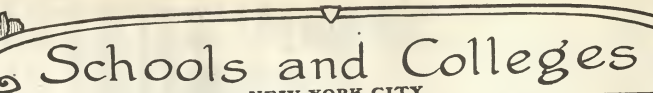












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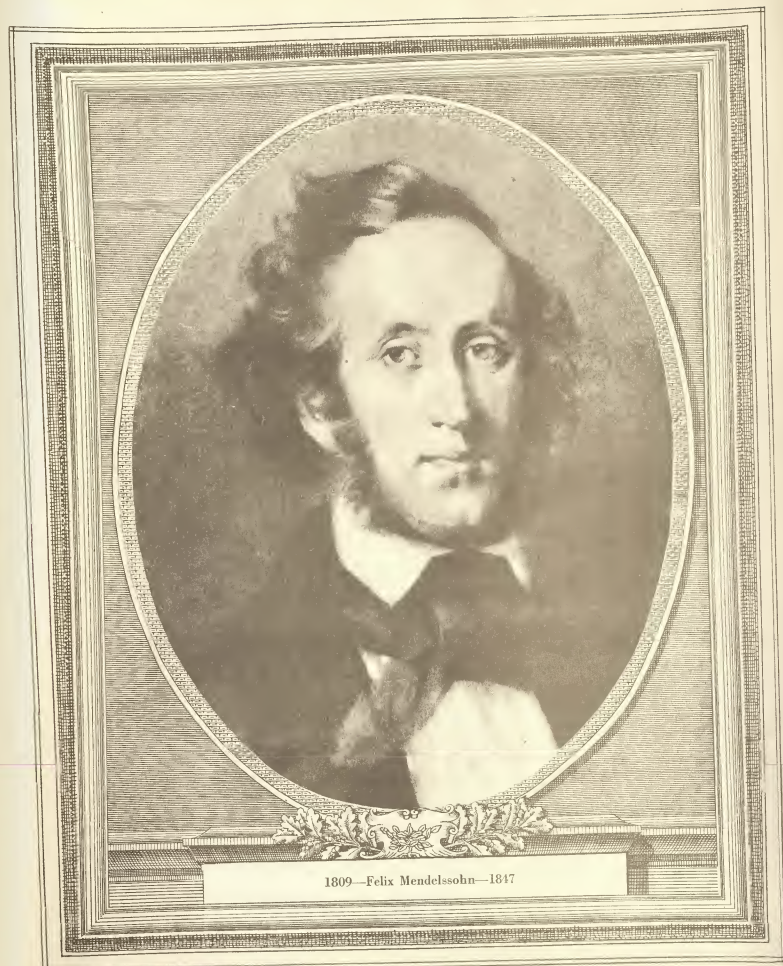
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Supplement to THE ERUDE, March, 1917. See important notice in this issue.





A SHORT CRITICAL BIOGRAPHY OF  
**FELIX MENDELSSOHN**

Born in Hamburg, Feb. 3d, 1809; Died at Leipsic, Nov. 4th, 1847

The grandson of the greatest modern Jewish philosopher, and the son of a Jewish banker, it remained for Mendelssohn to write the most important Christian oratorio since "The Messiah,"—i. e., "St. Paul." Indeed, Mendelssohn himself became a Christian and adopted the name of Bartholdy, not a family name in any sense.

Mendelssohn's precocity is historic. At the age of nine he appeared in public as a pianist; and at eleven he began his regular work in composition. Favored by wealthy and intelligent parents, he and his talented sister Fanny were enabled to study with the best teachers. Cherubini and Moscheles also had an important part in his musical training.

In 1825 the Mendelssohn family moved to a spacious residence in a park-like estate near Berlin. In the garden on the grounds was a room seating several hundred people; and there it was the custom of the family to have musicales every Sunday. At one of these eventful assemblies, in 1826, the seventeen year old Felix brought out his famous overture to Shakespeare's "Midsummer Night's Dream."

The incomparable beauty of this work attracted wide attention; and the remainder of the composer's life was for the most part a long procession of triumphs. Always active, in 1829 he revived Bach's "St. Matthew Passion

Music," from its slumber of one hundred years. In the same year he went to London, and there enjoyed enormous popularity. After an extensive tour of Europe, he conducted two of the Lower Rhine Festivals, and thereafter lived in Leipsic, with the exception of a short period in Berlin. In Leipsic he became conductor of the famous Gewandhaus Orchestra; and in 1843 he founded the Leipsic Conservatory, with an eminent faculty including Schumann and Moscheles.

In 1837 he married Cecile Jeanrenaud, the daughter of a Swiss clergyman. With her he lived in greatest happiness. They had five children.

Mendelssohn died in 1847, from shock caused by the death of his beloved sister Fanny. Many thousand citizens paid tribute to the master's memory, following the funeral procession.

Mendelssohn was a pianist, organist and conductor of the highest talent, but it is as a composer that he is now best known. His style is a somewhat remarkable blend of the classical and the romantic. Rarely stiff and yet never loose, his symphonies, chamber-music, choral music, piano music and songs are filled with charm. His overtures are models of style. While capable of bringing great beauty to a simple "Song Without Words," he at the same time could in his oratorios produce ponderous mass effects that fairly overwhelm the hearer.

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